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漫画人

MANGAJIN

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

No. 14

Japan Edition
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（本体1000円）

Art of the Japanese Adman:

CREATIVE JAPANESE PRODUCT NAMES

漫画人
MANGAJIN

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Issue No. 14
published Feb. 1992

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons"), and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese *manga* in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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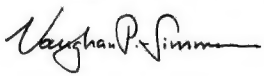
Editor's Note

Most of the comments we get about the translations in MANGAJIN are favorable, but occasionally we do hear from people who want us to make the final English translations sound more natural. With our new 4-line format (which gives a literal word-for-word translation under each Japanese word), we're moving a step in that direction with some of the final translations. Of course, I've always held that English is a pretty flexible language, and more often than some people would have you believe, literal translations come out perfectly OK. In fact, there are times when you can distort the situation by trying to force the characters into American persona. Much of my dues-paying as a translator was spent in market research-related work, and a good part of it involved consumer interviews and consumer language. The clients, mostly marketing managers, always wanted to know, "What did they really say?" I'm sure that has influenced my approach.

The feature manga in this issue, *Tsurumoku Dokushin-ryō* made me especially aware of this problem because it deals with the *senpai-kōhai* relationship/system among a group of young blue collar workers living in a company dormitory. This can be compared to the upperclassman-underclassman "system" in schools, but it's much more pervasive in Japanese society. It also creates some language and ideas that just sound strange when you express them in English.

It's interesting that even though the young men in the story show something of a generation gap in their attitude toward the training and meditation they were forced to do when they entered the company, they take their *senpai-kōhai* relationships quite seriously.

We'll be asking you about translations, features, and other MANGAJIN policy matters in our upcoming subscriber survey. Please give us your input.



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Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

Kudos for *Kōsaten*

I greatly enjoyed the serialization of the *Ningen Kōsaten* story in MANGAJIN #11 and #12. In a world where it is fashionable for good stories to be equated with vacuity of content, Yajima & Hirokane's work reaffirms the precept that a good and memorable story is one that is not afraid to look at the failings of human nature and still find hope. I hope MANGAJIN will consider putting out a book of *Ningen Kōsaten* translations.

PETER WONG
San Francisco, CA

*We like the idea of a **Kōsaten** collection, but before that happens, look for **Kachō Shima Kōsaku**, a new(er) manga by the Hirokane half of the **Ningen Kōsaten** team. It will appear in MANGAJIN in the fall of 1992.*

We thought we would be able to reprint issues 1 & 2 in 1991 but it didn't work out that way. We have firm plans to get organized in 1992 and catch up on all those projects we've been putting off, so stand by.

A logical progression

Reading the feature on beer made me think: it would be nice to see a good explanation of what's what in sushi. I like the stuff, but I barely know what I'm ordering.

Although I understand why you'd want to use serials sparingly, I very much liked *Ningen Kōsaten*—it was somewhat like the traditional Japanese stories I've tried to read, but more accessible. Good choice.

WILL BRIGGS
Macon, GA

MANGAJIN No. 1 included a "Sushi Primer," so it sounds like we better get those back issues reprinted after all.

Dolls, Puppets, & Kabuki

Regarding the way in which Kaieda Shirō (of *Chinmoku no Kantai*, MANGAJIN #13) is drawn, the description "doll-like" is OK, but may I suggest something more precise? To me, Kaieda's facial appearance is strikingly reminiscent of a bunraku puppet. Put a *chonmage* hairstyle on Kaieda, and he could be Tokubei in "*Sonezaki Shinju*." The bunraku comparison creates interesting possibilities about Kaieda's actions. Another possibility is the kabuki connection. I have often seen relatively plain white makeup which accentuates the eyes used for some male characters in kabuki. Such characters are not necessarily virtuous. In spite of good qualities, they may be weak-willed, gullible, infatuated with a courtesan, or spendthrifts. In fact, Kaieda reminds me of a specific kabuki actor, Nakamura Kankūrō (son of the late Nakamura *Kanzaburō*), whom I have seen in such roles (I don't know if Kankūrō has played Tokubei in the kabuki version of "*Sonezaki Shinju*," but he probably will eventually). Perhaps none of this was in Kawaguchi's mind when he started drawing *Chinmoku no Kantai*, but unless both possibilities are disproven, I think they are worth considering.

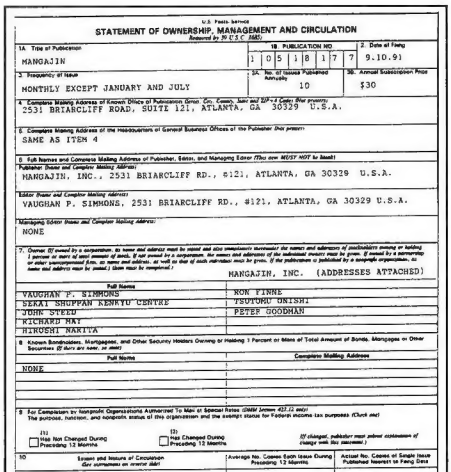
EDGAR J. LAWRENCE
Dayton, OH

Reverse-order MANGAJIN

I feel your magazine would be more Japanese-like if its pages were in reverse order. Could you do that? Actually, I'm left-handed so I like the Japanese way.

MARK WINKLER
Tampa, FL

We'll give the matter serious consideration.



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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

"Politeness Level" Codes used in MANGAJIN

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

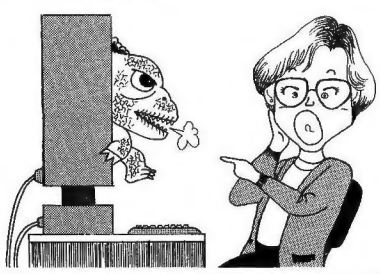
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Art of the Japanese Adman

CREATIVE PRODUCT NAMES

Some of the most creative uses of the Japanese language are found in product names. But you'd better keep an eye out for puns.

Pleasant feet?

Back in March 1987, a Tōkyō men's clothing manufacturer, Renown, decided to change the name of its anti-bacterial, odor-resistant socks from "Fresh Life" (written phonetically as フレッシュ・ライフ *furesshu raifu*) to 通勤快足 (*Tsūkin Kaisoku*). *Tsūkin Kaisoku* written 通勤快速 means "commuter express (train)," but Renown punningly substituted 足 (*soku*, "foot") for 速 (*soku*, "speed"), coming up with a name that expresses the concept "commuting (with) pleasant feet" in a very concise and almost literary-sounding style. The consumer response to this new name,

A pun that sold socks

通勤　快足
tsūkin　*kaisoku*
commuting　pleasant feet

— is a pun based upon —

通勤　快速
tsūkin　*kaisoku*
commuting　express (train)

The pun in this name is made possible by the fact that the kanji for "speed" (速) and the kanji for "foot/leg" (足) can both be read *soku*. It's made even more viable by the fact that the other kanji, 快 (*kai*), really means "pleasant." 快速 (*kaisoku*), the word for "express (train)" literally means "pleasant speed," i.e. making few stops, so the combination 快足 (*kaisoku*), although not a "real word," is a good way to express the idea of "pleasant/happy feet."

Not just a pun!
The kanji 足 "foot/leg" has been drawn with a footprint on top, somewhat ironic if you consider that the kanji is a stylized depictation of the side view of a leg, with the foot on the bottom.

and to the upbeat ad campaign that accompanied it, was tremendous: 1.5 million pair sold, with revenues soaring ninefold from the previous year.

Language grafts

The *kaisoku* sock case involved only Japanese, but some of the most memorably atrocious names involve a foreign word. Of course, this is partly due to the fact that so many foreign words are used in Japanese anyway. Here are a few examples.

入浴　タイムズ
Nyūyoku Taimuzu

Noting that the word 入浴 (*nyūyoku*, "bathing/a bath") was very close to ニューヨーク (*nyūyōku*, the katakana rendering of "New York"), a maker of bath salts came up with the name 入浴タイムズ (*Nyūyoku Taimuzu*). This is obviously a made-up word, but the implication of "bathing time(s)," or "time(s) to take a bath," certainly makes it appropriate for the product.

おたっくす
Otakkusu

This is a fax machine for home use. Matsushita Denki coined the name from a combination of おたく (*otaku*, "{your} house," and ファックス (*fakkusu*, "fax"). *Otaku* is perhaps more commonly written with kanji (お宅). The final combination is written completely in hiragana, but in the next example, katakana and hiragana are mixed in the same word.

コードるす
Kōdo-rusu

Cordless phones are referred to as コードレス (*kōdoresu*), and telephone answering machines are called 留守番電話 (*rusuban-denwa*). Sanyō Denki combined these two words for their cordless phone with a built-in answering machine—the *Kōdo-rusu*. It makes you wonder if they thought up the name first.

しゃベル
Sha-beru

Shaberu is a verb meaning "talk," and *beru* ("bell" after going through the katakana filter) has become the standard word for "doorbell." The *Sha-beru* is an intercom with a built-in message recorder. It allows visitors to leave a message just like on a telephone answering machine, and will even tell you the time the message was recorded. Writing the *beru* part of *Sha-beru* in katakana makes it clear that you're talking about a "bell" here, or at least tips you off that there is a pun lurking.

(continued on following page)

Two contrasting variations

Morning candy: this is a candy containing an assortment of vitamins, along with things like honey and banana juice. It's positioned as:

朝　の　活力　　キャンディ
asa no katsuryoku kyandi
"Morning energy candy."

The name 朝can is a combination of 朝 (*asa*, "morning"), and can, a contraction of the English word "candy." The name is also written phonetically in katakana as アサカン, (*asakan*), even though the English word "candy" is rendered in katakana as キャンディ (*kyandi*)—probably because *asakyan* would be hard to say and not as "snappy" sounding.

Eating candy in the morning is not a usual Japanese custom, and we could speculate that this maker chose a foreign image to somehow make the idea seem more feasible (implying that foreigners eat candy in the morning).

Vitamin candy: in contrast to the block-style lettering and overall foreign image of "Morning Candy," this product has a faux-traditional Japanese image. The word "vitamin," or *bitamin* as it is rendered in the Japanese phonetic system, is written here using kanji which literally mean:

美　多　民
bi　*ta*　*min*
beauty　much　race/people

Kanji used this way, for their sound, are called *ateji* (当て字). To make sure there is no mistake about the reading, *bitamin* is also written in small katakana letters off to the side.

The traditional Japanese word for "candy," 飴 (*ame*) is used to maintain the image.

(continued from preceding page)

ポケっとび
Pokettobi

This is a pocket-sized mobile phone from Pioneer. The name combines ポケット (*poketto*, "pocket") with とび (*tobi*, from the verb *tobu*, "jump/fly"). Put this one in your pocket and take it with you as you leap around from place to place.

English-English grafts

Once an English word has been incorporated into Japanese, it's considered fair game for splitting and grafting. It's not unusual for an English word to take on a new identity in Japanese (as well as a new pronunciation), and find a use it didn't have in its home language.

シャーボ
Shābo

Mechanical pencils are referred to in Japan as シャープペンシル (*shāpu penshiru*, "[ever-]sharp pencil"), and ball point pens are called ボールペン (*bōru pen*). Turn the cap of the *Shābo* to the left and it's a mechanical pencil; turn it to the right and it's a ball point pen. The name is featured prominently in the advertising as Sharbo (in English letters). A handsome looking writing utensil, the Sharbo, from Zebra, goes for ¥5,000.

サラスパ
Sarasupa

This is a brand of spaghetti (スパゲッティー *supagetti*) made especially for use in salads (サラダ *sarada*). Spaghetti is a children's favorite in Japan, and the TV ads for *Sarasupa* feature lots of smiling children.

S-Cargo
Esukarugo

This is a small cargo van with a rounded roof that makes it look like a snail. Nissan takes the credit for this truly international pun. The name is generally written in English letters.

Purely Japanese puns

There are still plenty of examples of purely Japanese names.

コレ・カラ
Kore • Kara

Billed as "the future form of *karaoke*," (カラオケの未来形 *karaoke no mirai-kei*) the pun in the name is simple, but solid. *Kore kara* could mean:

これから, literally "from this/from here"
→ "from this time on/(in) the future,"
and/or,

これ(からの)カラ（オケ）
kore kara no karaoke
"The karaoke of the future"

This is certainly an appropriate name for a small, futuristic-looking CD-based *karaoke* unit. The word *karaoke* itself is not pure Japanese—*kara* (which can be written as 空) means "empty," and *oke* is short for *ōkesutora* (オーケストラ) = "orchestra," but since the *kara* part is pure Japanese, we classified this name as "pure Japanese."

デルワ
Deruwa

Right off you can guess this one has something to do with telephones (*denwa* 電話). In addition to the similar spelling, *Deru wa* sounds like someone (probably a female) saying "I'll get it (answer the phone)." The product is a cordless phone from Sony, advertised as "for the person who wants to answer the phone anywhere & everywhere." The logo is written in English letters with katakana beneath.

The copy at the top says:

Denwa ni deru tatsujin ni narō.
"Let's become masters at answering the phone."

ゴク楽ビデオ
Goku-raku-bideo

This VCR from Sony features an easy-to-use remote control unit (with over-sized controls), that is supposed to make watching videos more enjoyable. The pun comes from the fact that *raku* (楽) can mean "easy/simple," or "pleasant/enjoyable." As the adjective 楽しい (*tanoshii*) it has only the latter meaning. *Goku* (極) means "extremely/very," and *Gokuraku*, generally written 極楽 means "heaven/paradise,"

but writing the *goku* part in katakana, makes the reader think in terms of the literal meanings of the kanji. As if to drive the pun home, one line in the ad copy features the kanji 楽 used both ways.

ビデオ	を	もっと楽しく		するには,
bideo	*o*	*motto*	*tanoshiku*	*suru ni wa*
video	(obj.)	more	enjoyably	in order to make
リモコン	を	もっと楽		にするべきだ
rimokon	*o*	*motto*	*raku*	*ni suru beki da*
remote control	(obj)	more	easy	should make it is
と	ソニーは		考えました.	
to	*sonii wa*		*kangaemashita*	
(quote)	Sony (subj.)		thought/thought up	

"Sony thought that in order to make videos more enjoyable, they should make the remote control easier/simpler."

PITTORE

Although this name always appears written in English letters, it's a punnish combination of two Japanese words. The product is a line of designer-colored, Italian design dusting and cleaning brushes. *Pittore* is a combination of the words *pittari* ("just right/just so"), and *tore*, from the verb *toru* ("take/remove"). Well, *Pittore* does have an Italian sound.

Playing the numbers

The multiple numbering systems in Japanese provide plenty of material for the punster.

When the Tōkyū department store set up a boutique center in the Shibuya area of Tōkyō, it named the new building "109." The building is generally referred to as "one-oh-nine" (even the katakana renderings of these English words, *wan ō nain,* is surprisingly close to the English pronunciation), but behind this international touch lurks a "numerical pun." The number 10 can be read *tō* (as in 10日 *tōka* = "ten days"), and 9 is read *kyū*, so 109 is the company name "Tōkyū," expressed numerically.

Likewise, the Marui department store, especially popular with young singles for its easy credit, has long written its logo as "01," i.e. *Maru-i*, with *maru* (a circle → zero) and *i*, the first syllable of *ichi* ("one").

About 10 years ago, Ricoh, the camera manufacturer, cut the retail price for its cheapest single-lens reflex (SLR) camera (body plus lens) to only ¥39,800—certainly a good buy at the time (the dollar equivalent was about $199.95). Probably few Japanese, even among those who bought the camera, remember the name Ricoh chose. But everybody remembers the price. Rather than reading it out in the conventional way (*sanman kyūsen happyaku en*), the TV commer-

(continued on page 70)

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MAD*AD

Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he now lives in the U.S., and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.

BACKGROUND

This parody is based on advertising for a product called Ripobitan D, one of the many "energy drinks" sold in Japan. These *dorinku*, as they are generally called, come in tiny bottles (about one good gulp) and contain things like vitamins, royal jelly, ginseng, caffeine and sugar. They're designed to give energy to the tired salaryman, or to soothe those who had a few too many the night before. Commercials for Ripobitan D typically feature a couple of young, healthy, sportsman types out in the wilderness in a four-wheel drive vehicle (which they manage to get stuck in a ditch), or climbing mountains (where one of them slips and winds up in the kind of predicament shown on the right). In order to summon the energy to push that Jeep out of the hole or to crawl over that final ledge, they rely on Ripobitan D.

A shot from the original commercial

TRANSLATION & NOTES

1

自由　強壮　・英雄　補給　に
Jiyū　*kyōsō*　*Eiyū*　*hokyū*　*ni*
freedom　robustness　hero　supply　for

For fortifying freedom and supplying heroes

- in the original ad this line is 滋養強壮・栄養補給に (*jiyō kyōsō • eiyō hokyū ni* "For fortifying nourishment and supplementing nutrition"). The first term is a double pun, since *Jiyū kyōsō* written 自由競争 means "free competition."

2

クーデタン　D
Kūdetan　*D*

Kūdetan D

- the French term *coup d'etat* is used in Japanese, written in katakana as クーデター (*kūdetā*). Adding the final *n*, and substituting this for Ripobitan was strictly poetic license.

3

ファイト　一発 !?
Faito　*ippatsu!?*
fight　one shot

A single burst of "fight"!?

- the word *faito* ("fight") is widely used in Japanese to mean "fighting spirit," and *ippatsu* literally means "one shot/a single burst." This phrase (without the question mark) is the slogan for the real product.

4

違約品
Iyakuhin

Breach of promise product

- Ripobitan D carries the designation 医薬品 *iyakuhin* ("medicinal product/pharmaceutical"). *Iyaku* written as 違約 is a real word meaning "breach of promise," but 違約品 is a made-up term used strictly for the punning effect.

5

<効能>　政変疲労　・　実力不振　・　偽病中病後　・　影響力障害　・
(Kōnō)　*seihen hirō,*　*jitsuryoku fushin,*　*gibyōchū byōgo,*　*eikyōryoku shōgai,*
efficacy　government change fatigue　real-power slump　during/after fake illness　influence disorder

突発性　消失性　失脚　などの　場合　の　英雄補給。自由強壮。
toppatsu-sei　*shōshitsu-sei*　*shikkyaku*　*nado no*　*ba'ai no*　*eiyū hokyū,*　*jiyū kyōsō.*
sudden (and) vanishing loss of position　etc.　('s) case　('s) hero supply　freedom robustness

(Efficacy) For fortifying freedom and supplying heroes in the case of government change fatigue, a slump in real power, during and after false illnesses, influence disorders, intermittent loss of position, etc.

- these are all puns based on the standard indications listed for such products. 肉体疲労 (*nikutai hirō*, "physical exhaustion") becomes 政変疲労 (*seihen hirō*); 体力不振 (*tairyoku fushin*, "slump in physical energy") becomes 実力不振 (*jitsuryoku fushin*); the prefix 偽 (*gi-*), meaning "false/fake" is added to 病中病後 (*byōchū byōgo*); 影響力障害 is an adaptation of 肝臓障害 (*kanzō shōgai*, "liver disorder"); 突発性消失性失脚 is taken from 突発性発疹 (*toppatsu-sei hasshin*, "sporadically occurring rashes").

6

薬局、 薬店、 デパート や スーパー の 行列 に ならんで お求めください。
Yakkyoku, yakuten, depāto ya sūpā no gyōretsu ni narande o-motome kudasai.
pharmacy drugstore dept. store and/or supermarket ('s) stand in line (and) please ask (for it)

Please line up at pharmacies, drugstores, department stores and supermarkets and ask for it.

- standard ad copy here would be . . . でお求めください (. . . *de o-motome kudasai*, "ask for it at . . ."), without the reference to "standing in line." *o-motome* is from the verb *motomeru* = "ask for/request/seek."
- *gyōretsu* = "queue," and *narande* is from the verb *narabu* = "be in a row/stand in line."

7

Bakēshon o totsuzen osotta, nemimi ni sensha no kūdetā.
A coup d'etat with tanks like a bolt out of the blue that suddenly attacks your vacation.
Shinrai shite-ita buka ni uragirare, itsu no ma ni yara byōki ni sarete, shikkyaku to wa, tohoho no ho . . .
Betrayed by a staff member you had trusted, before you know it you've been made sick, and your lost position is just one thing you are crying about . . .
Demo, kawari ni guwa—nbatta, Eri-yan to shimin no okage de nantoka shokuba fukki wa hataseta ga, yappari seihen hirō de uketa damēji wa ōkii.
But thanks to Yeltsie and the citizens who stuck with it on your behalf, you were somehow able to recover your position; however, as could be expected, the damage from political change fatigue is substantial.
Gazen, genki to ninki o tsuketa, (kabu) Roshiya Kyōwakoku shachō Eri-yan ni, "faito ippatsu!" to hikizurare, fura-fura, yoro-yoro no, Gorubii.
All of a sudden, the dizzy and tottering Gorby is dragged along by (company) president Yeltsin of the Russian Republic, Inc., who has built up his vigor and popularity.
Susumu wa, zento tanan-na Perestoroika Kaidō.
You're proceeding along the trouble-laden Perestroika Highway.
Sā, "Kūdetan-D" de, Eiyū hokyū, jiyū kyōsō! Furē! Furē!
Well then, supply heroes and fortify freedom with Kūdetan-D. Hooray! Hooray!

- this section is a spoof on the standard ad copy. There is too much material here to present in complete detail, so we'll just hit some of the high spots, and present the rest in the form of a vocabulary list.

nemimi = sleeping ears; The expression *nemimi ni mizu* literally means "water in a sleeping ear" → "a bolt out of the blue/a sudden shock." This has been changed here to *ne-mimi ni sensha* ("tanks in a sleeping ear").
uragirareru = be betrayed
itsu no ma ni (ka) = before you know it
kawari ni = instead of/in place of
guwanbaru is an old way of writing *ganbaru*, persevere/make efforts.
shimin = citizen(s)
Eri-yan = Yeltsin. The name Yeltsin is written エリツィン (*Eritsin*) in Japanese. The ending *-yan* is an old-fashioned or rural version of *-san*. Using this with the first syllables of the last name gives a familiar tone, something like saying "Yeltsie."
~ no kage de = thanks to ~
shokuba = place of work
fukki = restoration
hataseru = can carry out
yappari = as was expected, of course
ukeru = receive
gazen = abruptly
genki = health/vigor
ninki = popular
kabu, when used in parentheses before the name of a company, is an abbreviation for *kabushiki-gaisha*, "corporation." It is also abbreviated KK after some names when written in rōmaji.
hikizurareru = be dragged along
fura-fura = lightheaded, dizzy
yoro-yoro = tottering
susumu = continue, go forward
zento = future prospects/what lies ahead
tanan (na) = full of difficulties

8

あんたが 大将 製薬 株式 会社
Anta Ga Taishō Seiyaku Kabushiki-Gaisha
you (subj.) general/boss drug manufacture stock-style company

You're-The-Boss Pharmaceutical Company, Inc.

- *anta* is a colloquial contraction of *anata* ("you").
- Ripobitan D is made by a company called 大正製薬 (*Taishō Seiyaku*, or Taishō Pharmaceutical), the kanji for *taishō* being those of the Taishō era/emperor. In the Mad•Ad, *taishō* is written 大将 meaning "(military rank of) general," or colloquially "boss/king-pin/leader, etc." The phrase *kimi ga taishō/anta ga taishō* is used when ceding that position to another, or acknowledging another's leadership.
- *kabu* = "(corporate) stock," and *kabushiki* = literally "stock-style." The word *kaisha* ("company") changes to *gaisha* in this combination.

THE FAR SIDE by Gary Larson

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Before paper and scissors

はさみとかみがまだ無かったころ(のジャンケン)

ちぇっ	また	あいこ	だ!
Che!	*mata*	*aiko*	*da*
dang	again	tied	is

いいか...	いち	に	の	さん!
Ii ka	*Ichi*	*ni*	*no*	*san*
OK?	one	two	(rhythm)	three

- *che!* is one of the most common expletives expressing disappointment/chagrin.
- *aiko* = "tie/draw"
- *ii* = "good/fine/all right" and *ka* makes it a question, "is it good?/are you good ‣ Are you ready?"
- the *no* in *ichi ni no san* is added for rhythm, like saying "one, two, and three." In Japan, instead of counting the participants would say *jan ken poi* the first time, *aiko de sho* after a tie (as in the present example), or any number of regional variations of these phrases.

はさみ	と	かみ	が	まだ	無かった	ころ	の	ジャンケン
Hasami	*to*	*kami*	*ga*	*mada*	*nakatta*	*koro*	*no*	*janken*
scissors	and	paper	(subj)	yet	did-not-have	when	(of)	rock-paper-scissors

- *janken* is the Japanese name for the "rock-paper-scissors" (or "stone-paper-scissors," etc.) game, which in Japan isn't thought of as a game in its own right so much as a way of determining who goes first, or who will be "it," or who gets a certain prize/privilege—more like an American coin toss or eenie-meenie. In Japanese the three choices are referred to as *gū* ("rock"), *choki* ("scissors," from *choki-choki*, a sound FX word for cutting with scissors), and *pā* ("paper").
- *nakatta* is the plain/abrupt past form of *nai* ("there is not/not have") modifying *koro* ("at/around the time when"), so *nakatta koro* means "when they didn't have" → "before."

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ちぇっ、	なんで	オレ	は	いつも
Che!	*Nan-de*	*ore*	*wa*	*itsumo*
dang	why	I/me	(topic)	always

変な	やつ	の	となりになる	んだ?
hen-na	*yatsu*	*no*	*tonari ni naru*	*n da*
strange	guy	('s)	become next to	(emph. ques.)

- *che!* is again used as an expletive expressing disappointment/chagrin.
- *ore* is an informal/rough "I/me" used by males.
- *tonari ni suwaru* would be a more literal translation of "sit next to," but *tonari ni naru* ("become next to") makes it sound involuntary, which is the appropriate feeling in this case.
- asking a question with *n(o) da* has a rough, masculine feeling.

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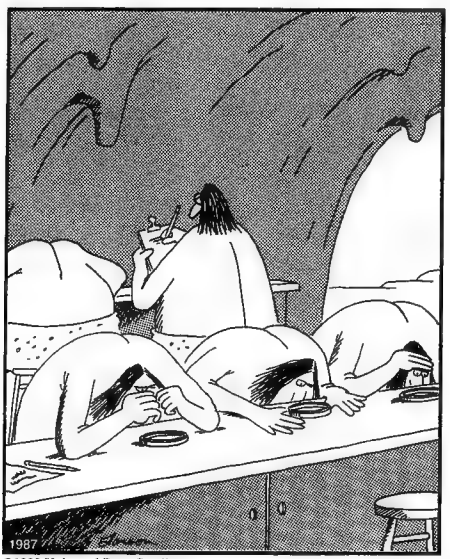

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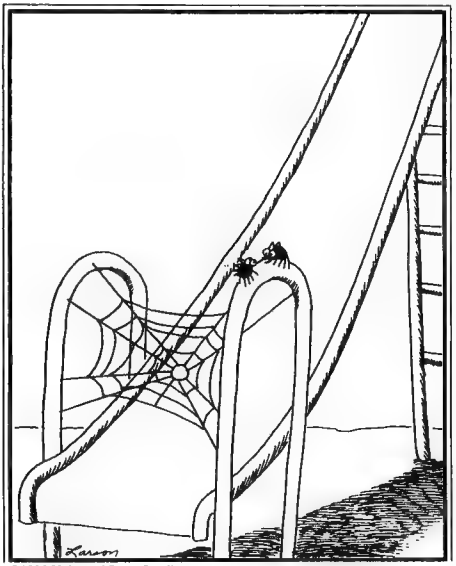
Early microbiologists

人類初期の微生物学者たち

人類	初期	の	微生物	学者	たち
Jinrui	*shoki*	*no*	*biseibutsu*	*gakusha*	*-tachi*
humanity	early-period	(of)	microbiology	scholar	(plural)

- *jinrui* combines the kanji for "person/people" and "kind/class/variety" to make a word meaning "humanity/the human race."
- *shoki* is written with the kanji for "beginning" and "period" → "early."
- *seibutsu* means "living thing," and *-gaku* is a suffix meaning "the study of," so *seibutsu-gaku* = "biology." The prefix *bi-* means "micro-."
- *gakusha* is literally "person who studies" → "scholar," and *-tachi* makes it plural. The *gaku* in *gakusha* overlaps with the *gaku* in *seibutsu-gaku*, and need not be repeated.



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"If we pull this off, we'll eat like kings."

「こいつがうまくいったら殿様のご宴会だぜ」

こいつ が うまく いったら
Koitsu ga umaku ittara
this (subj) well if-it-goes

殿様 の ご宴会 だ ぜ
tono-sama no go-enkai da ze
feudal-lord ('s) banquet is (emph.)

- *umaku* is the adverb form of *umai* ("good/skillful"), and *ittara* is the plain/abrupt past form of *iku* ("go") with a conditional "if/when" ending, so the Japanese is literally saying "if this goes well."
- *go-* is honorific, and *enkai* is "party/banquet," so the Japanese is actually saying "it'll be a feast fit for a feudal lord."

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"Hey! You! . . . No cutting in!"

「おい!おまえ! . . . 割りこみなしだぜ」

Sign: アンダースン 食肉 工場
Andāsun Shokuniku Kōjō
Anderson Meat Plant

Cow: おい、おまえ . . . 割りこみ なし だ ぜ
Oi omae Warikomi nashi da ze
hey you cutting-in no/none is (emph)

- *omae* is an informal/rough "you" used by males.
- *nashi* after a noun is like saying "there's no/none of . . .," and after a verb, "no . . . /don't . . ."→"no cutting/don't cut."

Lesson 14• Saying "Goodbye"

Many ways of saying "goodbye" in Japanese are closely tied to the context. A good example is a pair of expressions used when a person leaves home: いってきます *itte kimasu* (literally "I will go and come," said by the person departing), and いっていらっしゃい *itte irasshai* (literally "[you] go and come," said by the person staying behind). These are also the appropriate "goodbyes" when an employee ducks out of the office for lunch, or when one leaves some other "home base" with the expectation of returning. In other situations they don't work.

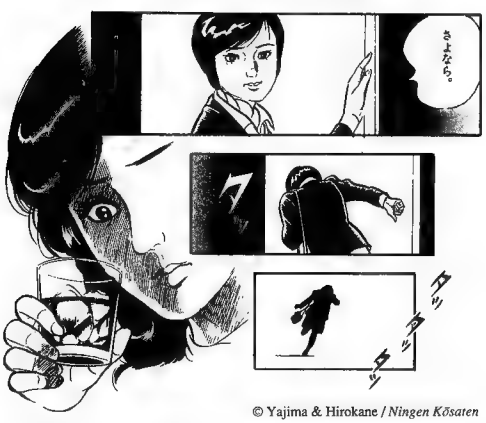
Since we can't cover all of the possibilities in a single issue, we've decided to focus on two of the more common ways of saying "goodbye" that aren't so closely tied to context: さよなら *sayonara* (or more formally さようなら *sayōnara*), and the "*ja* (じゃ) group."

Sayō is the old/literary equivalent of *sono yō* ("that way/like that"), and *nara* means "if," so the underlying meaning of *sayōnara* is "if it's that way/if that's the case." *Ja* is a contraction of *de wa*, which means "in that case," so the basic meaning of both of these expressions is the same. That doesn't mean, however, that they're interchangeable in actual usage.

A note of finality

Sayonara is used much like the English "goodbye." If the parting is final, *sayonara* is a good choice, since one of the more common forms of the "*ja* group" implies that there will be a subsequent meeting.

In this scene, the woman is drinking as she recalls telling her boyfriend goodbye. He was in prison for injuring a man who was trying to attack her, but she decided she couldn't wait for him, and had to get on with her life. She has just told him she won't come to visit him anymore.



© Yajima & Hirokane / *Ningen Kōsaten*

Woman: さよなら。
sayonara
"Good-Bye"

Sound FX: タッ
ta!
(sound of foot striking floor)

Sound FX: タッ タッ タッ
ta! ta! ta!
(running footsteps)

Goodbye and good riddance

This young man has enrolled in a school for chefs. The head of the school tells him he must cut his hair if he wants to become a chef. He thinks she is bluffing, but when he refuses, she simply tells him "goodbye."

Student: ケッ　やめたやめた　オレ　は　帰る　ぜっ
ke!　*yameta yameta*　*ore*　*wa*　*kaeru*　*ze!*
pshaw!　(I) quit (I) quit　I　as-for　go home　(emph)
"That's it! I quit, I quit, I'm outta here." (PL2)

Teacher: ハイ　さようなら　グッバ〜〜イ
hai　*sayōnara*　*gubbāi*
"All right, goodbye, sayonara."

- *yameta* is the plain past of the verb *yameru* ("quit").

© Ueyama Tochi / *Cookng Papa*

At the end of a TV program

The elderly gentleman on the screen is the grandfather of one of the contestants in a jūdō match which was being broadcast, but the voice is that of the announcer, off-screen. Announcers often use *sayōnara* at the end of a radio or TV program.

© Urasawa Naoki / *Yawara!*

Announcer: それ　では　福岡国際センター　から，さようなら!!
sore　*de wa*　*Fukuoka Kokusai Sentā*　*kara,*　*sayōnara*
that　with/at　Fukuoka International Center　from　goodbye
"Then, from the Fukuoka International Center, goodbye!!"

Sound FX: ブンチャカ　ブンチャカ
bunchaka　*bunchaka*
(music—could be a march, or perhaps "cheerleading music," like drums and whistles.)

Not always final

These children are saying goodbye as they leave school for the day. In colloquial speech, *sayonara* is often pronounced as *sainara*, especially in the Kansai/Osaka dialect.

1st child: それじゃあ
sore jā
Well then
"So long" (PL2)

2nd child: うん　さいなら
un　*sainara*
"Uhm, g'bye."

3rd child: さいなら
sainara
"G'bye."

© Haruki Etsumi / *Jarinko-Chie*

The complete *jā* expression

The short, informal expressions in the "*jā* group" are abbreviated forms of complete sentences like those in the following two frames.

© Saitō Takao / *Gorugo 13 Series*

Kraus: それじゃあ　また　明日　会おう
sore jā　*mata*　*ashita*　*aō*
well then　again　tomorrow　let's meet
"Well then, I'll see you again tomorrow." (PL2)

- *aō* is a plain/abrupt (PL2) version of *aimashō* ("let's meet"), from the verb *au* ("meet").

The complete salesman

© Torii Kazuyoshi / *Toppu Wa Ore Da!!*

Hikono: それじゃ　また　明日　伺います
sore ja　*mata*　*ashita*　*ukagaimasu*
well then　again　tomorrow　(I) will call on you
"Well then, I'll call on you again tomorrow." (PL2)

FX: ペコリ　ペコリ　ペコリ
pekori　*pekori*　*pekori*
(an adaptation of *peko peko*, the effect of bowing/being humble)

Sore ja in context

Sore ja is frequently used in a rather vague sense meaning "well then/in that case," but in this example, *sore* refers specifically to the housewife's headache ("In that case" → "Since you have a headache").

© Takahashi Rumiko / *P no Higeki*

Housewife: ちょっと　私　頭痛　が...
chotto　*watashi*　*zutsū*　*ga*
slightly　I　headache　(subj.)
"I have a slight headache."

- *zutsū ga suru* = "have a headache." The *suru* is simply implied here.

Neighbor: あら、それ　じゃ、
ara　*sore*　*ja*
well/my　that　with/by
"Goodness, in that case,"

失礼する　わね
shitsurei suru　*wa ne*
(I'll) be impolite　(Fem. colloq. end.)
"I'll excuse myself."

Housewife: ほっ
ho!
(short sigh of relief)

- for more examples of the use of *shitsurei* when saying goodbye, see Basic Japanese No. 11.

Short

More often than not, various parts of the sentence are left unsaid. The friend in this example stops with *mata* ("again"), and simply implies that they will meet again. Unlike the previous example, this *sore* doesn't refer to anything specific.

© Oze Akira / *Natsuko no Sake*

Friend: それじゃ 夏子さん、 また
sore ja *Natsuko-san* *mata*
well then Natsuko again
"Well then, Natsuko, I'll see you later." (PL2)

Natsuko: はい
hai

Shorter

じゃね、 また...
ja ne *mata*
well again
"Well, see you later."

© Matsumoto Reiji / *Kurimuzon Fō*

Shortest

These OLs typically use very informal speech among themselves.

© Tsukamoto Tomoko / *Karā-na Ai*

じゃ。
ja
"Well then."
(PL2)

Some possible permutations of the "*jā* group"

Just about any combination of *sore, jā* (or *ja*), *mata* and *ne* can be and is used, including:

sore de wa	*jā ne*	*jā, mata*
sore jā	*jā na* (masc.)	*mata ne/na*
hon jā		*jā, mata ne/na*
n jā		*jā ne/na, mata*

Three simple goodbyes

© Mori Masayuki / *Pokketo Suōrii*

Each of these children uses a different style of goodbye, but all are common expressions.

Narration: るみちゃん は 帰っていった。
Rumi-chan wa kaette itta
Rumi as for went home
Rumi went home. (PL2)

Rumi: じゃーねー！
jā nē
"So long." (PL2)

Friend 1: バイバーイ
baibāi
"Bye-bye." (PL2)

Friend 2: またねー！
mata nē
"(See you) again." (PL2)

- using a version of the English "bye-bye" or "good-bye" usually has a very informal and "cute" feel.

On the phone

Ja is used on the phone just like it is in person.

© Shibamon Fumi / *Asunaro Hakusho*

Caller:

いい？ 今日 の 午後 でも…？
ii kyō no gogo de mo
All right? today ('s) afternoon even
"(Is it) all right? (Maybe) even this afternoon?" (PL2)

じゃ
ja
"Bye, then . . ." (PL2)

Sound FX: カチャン
kachan
(sound of hanging up phone)

- *shitsurei shimasu* is a more formal/polite way to end a phone conversation, and *gomen kudasai* is even more formal/polite.

A couple of older forms

In this story from the *Urusei Yatsura* series, Ataru has sprouted wings after Lum applies a strange medicine to his stiff shoulders. With this advantage he is able to outmaneuver his rival, Mendō.

© Takahashi Rumiko / *Urusei Yatsura*

Ataru: さらば だ、 わが 宿命 の ライバル
saraba da waga shukumei no raibaru
farewell (it) is my fate ('s) rival
"It's farewell, rival of my fate!" (PL2)

Mendō: わー
wā
"Yeow!"

- *saraba* comes from the old/literary form *sa araba*, which (like *sayonara*) means "if it is that way/in that case." Unlike *sayonara*, *saraba* still retains a literary feel, and using it in ordinary speech can give a dramatic and/or humorous tone. (See our book review in this issue.)

This singer has come to meet his competition (Kōji) before a big singing contest. He vows to "crush" him in the contest, and leaves with this dramatic line.

Haneda: あばよ . . . コージ。
abayo . . . Kōji.
"So long . . . Kōji."

- several theories exist concerning the origin of *abayo*. One suggests that it is a contraction of *sa araba* plus the emphatic *yo*. Both *saraba* and *abayo* are used mostly by males.

© Tsuchida Seiki *[Orebushi Sesshoku]*

There are many other expressions which can be used as a kind of "goodbye." Because of our limited space, we can't show examples of all of these, but we will list a few.

Ki o tsukete
"Be careful/Take care." Typically used when the other person has to travel home.

Genki de . . .
"[Be] in good health" Usually said when there will be a long absence, or when the parting is final.

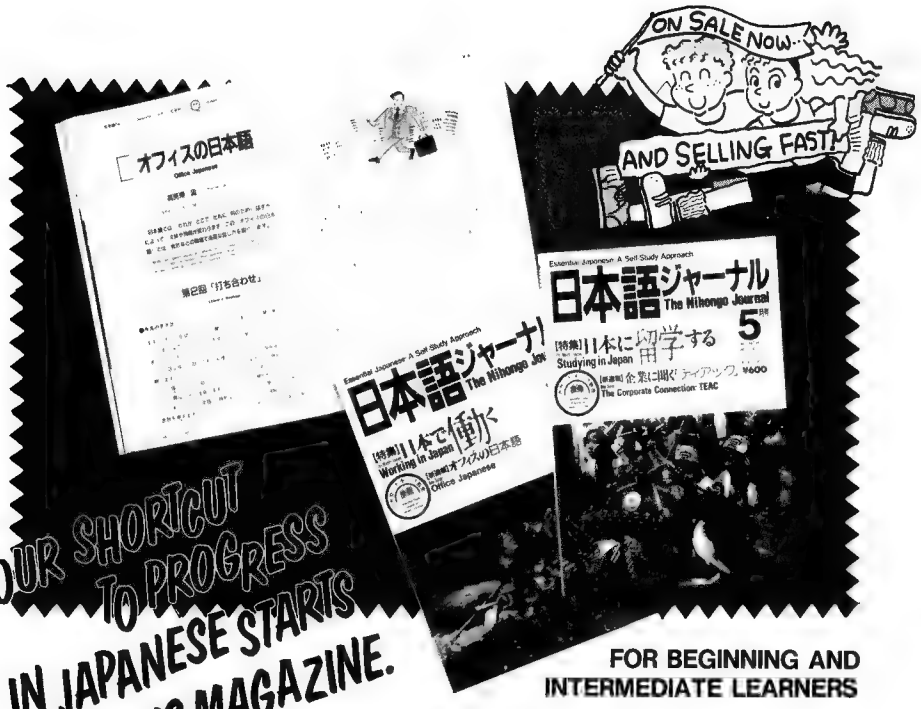
O-daiji ni . . .
"Take good care [of yourself]." Generally used when the other person is not in good health.

O-jama shimashita
"I intruded on you." Said when leaving someone's home, office, etc.

Oitoma shimasu
"I'll take my leave." An old-fashioned touch: also used in variations such as *Mō o-itoma shinakereba narimasen.*

O-saki ni (shitsurei shimasu) ↔ *O-tsukare-sama (deshita)*
"(Excuse me) [for leaving] ahead of you." (said when leaving the workplace while others are still remaining, no matter how late the hour) ↔ *O-tsukare-sama is* basically a "thank you" for working hard—*tsukare* is from the verb *tsukareru* ("become tired"). Another equally untranslatable variation is *Go-kurō-sama (deshita)*, in which *kurō* means "toils/hard labors."

Dōmo
This all-purpose word can be used as an abbreviated form of several other expressions for "goodbye."



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1

Narration: *Obatarian wa nan da ka yoku wakaranai.*
Obatarian doesn't really understand what it is. → **Somehow Obatarian . . .**(PL2)

Obatarian: *A—a, mata akaji.*
"Aah, in the red again." (PL2)

- *nan da ka* is a (PL2) equivalent of *nan desu ka* = "What is it?" but it's used as a clause here.
- *yoku* is the adverb form of *yoi/ii* ("good"), and *wakaranai* is the plain negative of *wakaru* ("understand/be understood"), so *yoku wakaranai* = "don't understand well → don't really understand."
- *akaji* (lit. "red characters") = "red ink" → "in the red"

2

Obatarian: *Anata—, kyō mo terebi de tabako no gai o itte-ta wa yo.*
"Dear, they were talking on TV again today about the dangers of smoking." (PL2)

Obatarian: *Yametara . . .*
"Why don't you quit . . ." (PL2)

Husband: *Sō da na.*
"I suppose (you're right)." (PL2)

- *anata* ("you") is what Japanese women typically call their husbands. • *kyō* = "today"
- *terebi* is from the English "television."
- *tabako* = "tobacco/cigarettes" • *gai* = "harm/injury/damage"
- *itte-(i)ta* = "was/were speaking," from *iu* ("speak/say").
- *yametara* is a conditional ("if") form of *yameru* ("quit/stop"), so it's literally "if/suppose (you) quit . . ."

3

Husband: *Yoshi!*
"There!"

Sound FX: *Poi*
(effect of tossing pack in wastebasket)

- *yoshi* (lit. "good") is an exclamation; "All right!/Done!"

4

Obatarian: *Chotto—! Zenbu sutte kara ni shite yo!!*
"Hey! Make it after you've smoked them all!!" (PL2)

- *chotto*, literally "a little," is a contraction of *chotto matte kudasai* ("Wait a minute").
- *zenbu* = "all/everything"
- *sutte* is the *-te* form of *suu*, "smoke/inhale." *-kara* combined with a *-te* form verb means "after —ing."
- *ni shite* is from . . . *ni suru*, "decide on (a course of action)/make it . . ." It's short for . . . *ni shite kudasai* ("Please . . ."), but with the emphatic *yo*, it's more like a command.

1

Audience: *Otowaya!!*
Sound FX: *Tan*
(sound of pole striking stage)

- *Otowaya* (lit. "House of Otowa") is the name of a stage "family" of Kabuki actors. When an actor strikes a dramatic pose at the climax of a play, it's common for fans to call out his stage family name.

2

Audience: *Otowaya!! Otowaya!!*
Sound FX: *Tan tan tan tan*
(sound of feet stamping on floor)

3

Sign: *Takashimaya*

- *Takashimaya* is the name of a well-known department store with branches all over Japan and overseas. In this case, the *–ya* ending refers to a "shop" run by someone named Takashima (origin of the present chain).

4

Narration: *Obatarian wa Kabuki-za no hanamichi ni nimotsu o oku.*
Obatarian puts her parcels on the runway of the Kabuki Theater. (PL2)
Shopping bag: *Takashimaya* (department store)

- *Kabuki-za*, located in Tokyo's Ginza district, is the preeminent theater for Kabuki plays.
- *hanamichi* (lit. "flower-way") is an elevated passageway extending from the Kabuki stage through the audience to the rear of the theater. The actors often make their entrances and exits on the *hanamichi*.
- *nimotsu* = "baggage/luggage," or simply a shopping bag or other parcel.
- *oku* = "put/place down"

1

Sign: *Adaruto*
Adult
Man: *Ho-hō, kore ga adaruto bideo ka.*
"Ahaa, so these are the adult videos." (PL2)

- the character *dai* on his back stands for *daiku* ("carpenter").
- *adaruto* and *bideo* are katakana renderings of the English words "adult" and "video."
- *ka* makes the sentence a question, but in this case it's purely rhetorical.

2

Man: *He! he! he! Dore ga ii ka na—?* (PL2)
"Heh, heh, heh. I wonder which is good?"
→ **"Heh, heh, heh. Which (one) shall I get?"**

- *dore* = "which (one)"
- *ii* literally means "good/fine," but . . . *ga ii* is a way to express a preference or make a choice.
- a question ending in *ka na* asks "I wonder . . ."

3

Girl: *Ara, ojisan mo kari ni kita no?*
"Oh, did you come to rent (one), too?" (PL2)
Man: *E? A! Miyo-chan.*
"Huh? Oh, (hi) Miyo." (PL2)

- *ara* is a (mostly) feminine expression of surprise.
- *ojisan* = "uncle." In this case, he really is her uncle, but *ojisan* is an informal way of addressing any adult male. It can be used like "you" (as it is here), or used like the person's name would be in English.
- *kari ni kita* comes from the two verbs *kariru* ("borrow/rent") and *kuru* ("come"); *ni* indicates purpose, so the phrase could literally be translated "came for the purpose of renting."
- asking a question with *no* is informal, and is more common among females (though not strictly feminine).

4

Wife: *Omai-san, Nankyoku Monogatari minai no kai?*
"Honey, aren't you going to watch 'South Pole Story'?" (PL2)
Man: *Chikushō! Chikushō!*
"Dammit! Dammit!" (PL1-2)

- *omai-san* is *omae-san* in the *Edokko* style. *Omae* is an informal, masculine word for "you," but a wife (usually middle-aged or older) can call her husband *omae-san* as a term of endearment (especially an *Edokko*).
- *Nankyoku Monogatari*, literally "(The) South Pole Story," is the title of a movie—needless to say, not an "adult" one.
- *minai* is the negative form of *miru* ("watch/look [at]").
- *no* shows she is asking for an explanation, and *kai* makes a softer/less abrupt question than *ka*.
- *chikushō*, literally meaning "beast/animal," is one of the most common exclamations of chagrin/aggravation.

1

Man: *Ā~ nmakatta!*
"Ahh, that was good!" (PL2)
Wife: *Tama ni wa kō yū no mo ii nei.*
"Occasionally, this kind of thing also is nice, isn't it!" → **"This sort of thing is (really) nice now and then."** (PL2)

- *nmakatta* is a dialect past form of the adjective *umai* ("tastes good/is delicious"), used mostly by men. The main characters in this strip are *Edokko* ("children/natives of Edo") from the old Tokyo *shitamachi* ("low city," i.e., the eastern wards), where the merchant classes lived.
- *tama ni* = "occasionally/now and then"
- *kō yū no* is a "folk" spelling for *kō iu no* ("things like this"). This is something like spelling "night" as "nite." It could suggest a dialect, but the difference would not be in the actual sound so much as in the accent or rhythm.
- in this *Edokko* accent, the particle *ne* becomes *nei*.

2

Sign: *O-kaikei*
Cashier
First Customer: *Kādo de dekiru?*
"Can I (pay) by card?" (PL2)
Cashier: *Hai, dōzo.*
"Yes, please." → **"Yes, that's fine."** (PL3)

- *kaikei* means "accounts/bill/payment." Note, though, that it refers to the place or act of paying, and does not literally mean "cashier" (the person).
- *kādo* is a katakana rendering of "card." • *de* = "with/by"
- *dekiru* = "can/able to do"

3

Man: *Nan dē. Kādo de ii no ka!*
"What's that? By card is okay?"
→ **"Oh, I can pay by card!"** (PL2)

- *nan dē* = *nan da* (literally "what [is it]?") This often implies that things are not as good/bad/difficult as expected.
- *. . . de ii* means ". . . is (good) enough," or "all you need to do is . . ." • *ka* makes a (rhetorical) question.

4

Man: *Ai yo. Kādo.*
"Here. My card." (PL2)
Cashier: *Terehon kādo de wa dekimasen.*
"Not by telephone card." (PL3)

- *ai* = *hai* = "here" (when handing something to someone)
- *yo* is informal/friendly emphasis.
- *terehon* is a katakana rendering of "telephone."
- *dekimasen* is the PL3 negative form of *dekiru* ("can/able to do"), so he is literally saying "(You) cannot pay by telephone card." In Japan, prepaid telephone cards for use in pay phones are sold in denominations of ¥500 – ¥5,000.
- the character *dai* on his back stands for *daiku* ("carpenter").

弱味

Title: *Yowami*
Weaknesses

- *yowami*, from the adjective *yowai* ("weak/feeble"), refers to one's "weak points/shortcomings."

1

OL: *Tanaka-kun, zangyō kawatte kurenai?*
"Tanaka-kun, could you take over my overtime?" (PL2)

- *zangyō* is literally "remaining work" → "overtime"
- *kawatte* is from the verb *kawaru* ("take the place of/substitute for"). • *kurenai* is the negative form of *kureru*, which after the *-te* form of a verb means "(do) for me," so *kawatte kurenai?* literally means "won't you substitute for me?"

2

Tanaka-kun: *E!~*
"Wha-a-t?"
OL: *O-negai! Kyō chotto yōji ga aru no.* (PL2)
"Please! There's something I have to do today."

- *negai* = "a request" and the prefix *o-* is for politeness, but using this word without *shimasu* or *desu* is rather informal.
- *kyō* = "today" • *chotto* literally means "a little (bit)."
- *yōji* = "business/errand/something needing attention"
- . . . *ga aru* = "there is . . . → I have . . ."
- *no* shows she's making an explanation.

3

Tanaka-kun: *Boku tte josei ni yowai n da yo na~.*
"I'm so weak with women. " → **"I just can't say no to a woman."** (PL2)
OL: *Sankyū! On ni kiru wa.*
"Thanks! I'll be eternally grateful." (PL2-Fem)

- *boku* is a word for "I/me" used by males, mostly by younger men and boys. • *tte* often replaces *wa* in colloquial speech.
- *josei* = "females/women"
- *yowai* = "weak/feeble" and in this case, Tanaka-kun means he doesn't have the strength to say no to a woman's request.
- *n(o)* shows he is explaining himself and *da yo na* adds friendly emphasis, something like "It's just that (I can't . . .)"
- *on* = "debt of gratitude" • *on ni kiru* is an expression meaning "I am indebted/grateful" • *wa* is feminine speech.

4

Tanaka-kun: *Are? Nani kuso . . . n~ kono—*
"Huh? What the heck . . .? grr this—
. . . ei
. . . there!" (PL1)
OL: *Kikai ni mo yowai no ne.*
"You're weak with machines, too, aren't you?
Yappari watashi ga yaru wa.
I guess I'll do it (myself)." (PL2-Fem)

- *nani* = "what" • *kuso* is literally "feces," but its use as an expletive in Japanese is closer in tone to "shoot!/rats!/damn!"
- *kikai* = "machine" • *yappari* = "after all/on second thought"

Title: *Ura no Hanashi*
A Story About Ura

- *ura* basically means "the back/reverse/behind," and is widely used in idioms to mean "illicit/under the table/backdoor, etc." It's also used, however, in a literal sense, providing the basis for this bad pun.

1

Man: *Ore bideo atsumeru no ga shumi de ne . . .*
"Collecting videos is my hobby, you know . . .
Ura no hō dakedo.
"The back (room) kind, that is." → **"Blue ones, that is."** (PL2)
Tanaka-kun: *E! Ura?*
"Huh? The back?" → **"Huh? Blue?"** (PL2)

- *ore* is an informal/abrupt masculine word for "I/me."
- *atsumeru* = "collect/gather." *Bideo (o) atsumeru* ("collect videos") is nominalized with *no (ga)* → "collecting videos."
- *shumi* = "hobby" • *de* is the continuing form of *desu* ("is").
- *hō* is literally "direction," but here indicates a "kind/variety."
- *dakedo* = "but/though," used as a tag here, like "that is."

2

Sound FX: *Ahe ahe*
(a sound associated with sexual excitement)
Sound FX: *Goku!*
Gulp (effect of swallowing)
Tanaka-kun: *Sugoi nā~.*
"Amazing/incredible" → **"Wow!"** (PL2)

3

Woman: *Watashi, ocha ga shumi na no.*
"Tea (ceremony) is my hobby.
Ura no hō dakedo.
"The Back (School), that is." → **"The Ura School, that is."** (PL2)
Tanaka-kun: *E! Ura?*
"Huh? The back?" (PL2)

- *ocha*, when spoken of as a *shumi*, means "tea ceremony."
- *ura no hō* in the context of tea refers to the Ura Senke School of tea ceremony. This *ura* refers to a split in the Senke School into "front" and "back" (geographical location) branches in the 17th Century.

4

Tanaka-kun: *Are? Are? Hadaka . . . Hadaka . . . Are? Doko?*
"Huh? Huh? (Where are the) nudes . . . Nudes . . . Huh? Where?"
FX: *Kyoro kyoro*
(effect of looking all around with shifty eyes)
Woman: *Tanaka-kun, tonde-mo-nai gokai o shite-ru n ja nai?*
"Tanaka-kun, haven't you got the completely wrong impression?" (PL2)

- *hadaka* = "naked body/nude" • *doko* = "where"
- *tonde-mo-nai* = "preposterous/ridiculous/completely wrong"
- *gokai* = "misunderstanding/wrong impression," and *gokai o suru* = "misunderstand/get the wrong idea."

サラリーマン専科
ホホー！
愛妻弁当族
1
2
コレハコレハ！
ナカナカ！
3
4
これホカ弁のしゃけ弁じゃないの？
そうです
5
6

Title: *Sarariiman Senka*
Salaryman Seminar

- *sarariiman* is a word coined by the Japanese based on English "salary" + "man," and refers to a salaried company employee, usually a white collar office worker (male only).
- *senka* means "specialized course," and we extended this as "seminar" even though the words *seminā* and *zemināru* are also used to mean "seminar" in Japanese.

1

Arrow: *Aisai-bentō zoku*
The loving-wife lunch bunch → Brown-baggers

- *aisai* is made up of the kanji for "love" and "wife," and means "loving/dedicated wife" —a wife who dotes on her husband.
- *bentō* = "box lunch"
- *zoku* means "tribe/race," but can be used to refer to a group of almost any kind.

2

Boss: *Hohō!*
"Ahaa!"

- *hohō*, with the second syllable lengthened, is an expression indicating one has seen/noted something and is at least mildly impressed. *hahā* would be essentially the same. Neither should be confused with the short *ho ho* or *ha ha*, which indicate laughter.

3

Boss: *Naka-naka!*
"Well, well!"

- *naka-naka* is an adverb meaning "very/considerably/quite." The implied sentence here is something like "(That's) quite (a lunch)."

4

Boss: *Kore wa kore wa!*
"This is (really something)!"

- *kore* = "this," and *kore wa kore wa* is an expression showing that the speaker is very surprised/impressed.

6

Boss: *Kore, Hoka-ben no shake-ben ja nai no?*
"Isn't this the salmon lunch from Hoka-ben?" (PL2)

Salaryman 1: *Sō desu.*
"That's right." (PL3)

- the *hoka* in *Hokaben* comes from the FX word *hoka-hoka* which suggests a "piping hot/toasty warm" effect; *ben* is the first syllable of *bentō* ("box lunch"). *Hoka-hoka Bentō* is the name of a popular chain that sells this type of box lunch. The name is frequently shortened to *Hoka-ben*, and the word is used as a generic term for such lunches.
- *shake* is a variant pronunciation of *sake* ("salmon"). Since *sake* ("salmon"), and *sake* (the beverage) are easy to confuse, *sake* ("salmon") is generally changed to *shake*. Here, *shake* is combined with *-ben*, from *bentō*.
- *ja nai no* is an informal question, "Isn't this/that . . . ?" Ending a question with *no* sounds "softer/friendlier" than ending it with *no ka*.

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ボクのワイフはいつも……
8
ホカ弁が愛妻弁当なの？
もちろんです
7
といふワイフなのです
10
行ってくるよ
行ってらっしゃーい
9
それなのにけさはわざわざ起きてくれて買ってきてくれたんです
なんという愛情!!
ホホー!
ナカナカ!
コレハコレハ!
ソレハ
11

7

Boss: *Hoka-ben ga aisai-bentō na no?*
"A Hoka-ben (lunch) is a loving-wife lunch?" (PL2)
Salarayman 1: *Mochiron desu.*
"Of course." (PL3)

- *na no* after a noun works like *no* after verbs and adjectives to make an informal question.

8

Salaryman 1: *Boku no waifu wa itsumo . . .*
"My wife is always . . ."

- *boku* is a word for "I/me" used by males, mostly by younger men and boys.
- *waifu* is a katakana rendering of English "wife."
- This sentence is completed in frame 10.

9

Salaryman 1: *Itte kuru yo.*
"I'm going." → **"Bye."** (PL2)
Wife: *Ittoidē.*
"Off you go." → **"Bye."** (PL2)

- *itte kuru* is the PL2 form of *itte kimasu*, literally "(I will) go and come"—the standard phrase used by the person leaving home for work or leaving on any errand/excursion.
- *ittoide* is a contraction of *itte oide*, an informal equivalent of *itte irasshai*, literally "Go and come (back)"—the standard phrase used by the person staying behind.

10

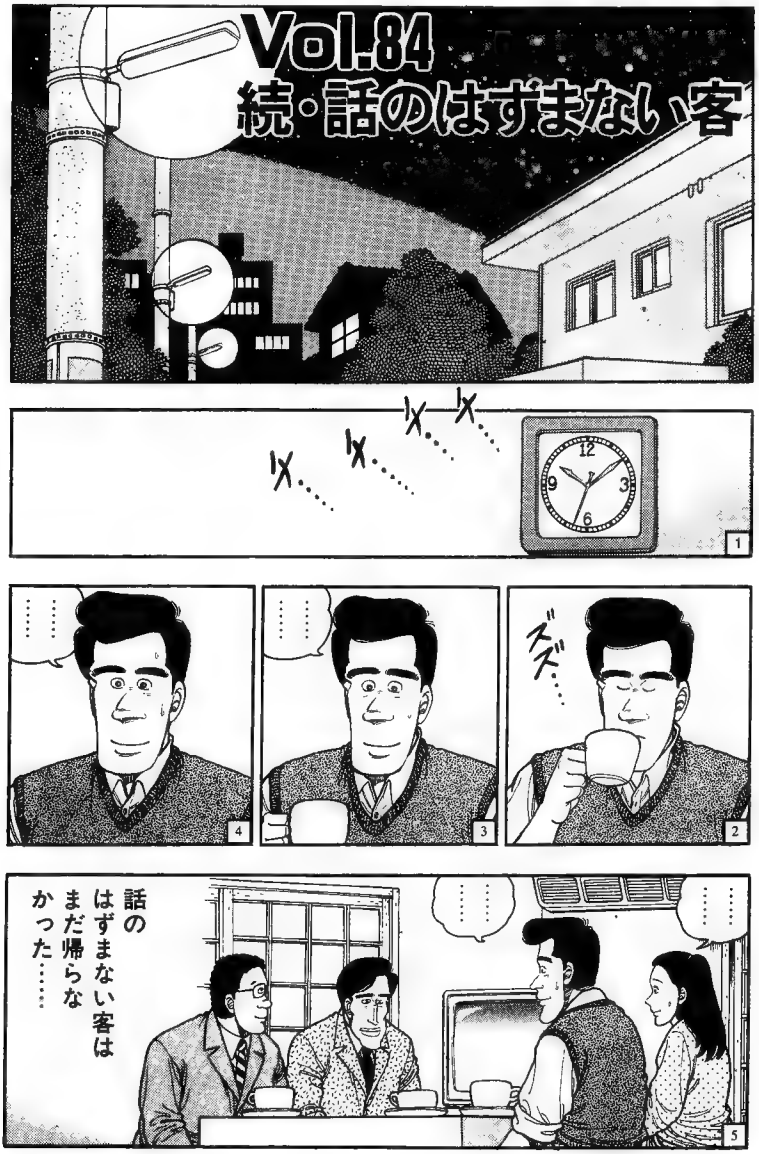
Salaryman 1: *to iu waifu na no desu.*
". . . that kind of wife (as depicted in the last frame)." (PL3)

- . . . *to iu* can indicate a quote, but when applied to people or events or things, . . . *to iu* can be thought of as meaning "that is/can be described as . . ." → "that is like . . ."
- *na no desu* shows he is making an explanation.

11

Salaryman 1: *Sore na no ni, kesa wa waza-waza okite kurete katte kite kureta n desu.* (PL3)
"In spite of that, this morning she specially got up and went and bought this for me."
Nan to iu aijō!!
"What love!!" → **"What a loving wife!!"**
Salaryman 2: *Hohō!*
"Ahaa!"
Salaryman 3: *Naka-naka!*
"Well, well!"
Salaryman 4: *Kore wa kore wa!*
"This is (really something)!"
Boss: *Sore wa sore wa.*
"That is (really something)."

- *sore na no ni* = "even though that is the case/in spite of that"
- *kesa* = "this morning" • *waza-waza* = "deliberately/specially"
- *okite* is the *-te* form of *okiru* ("wake/get up") and *kurete* is the *-te* form of *kureru* ("give [to me]"). The *-te* form of *kureru* makes it "did for me, and . . ."
- *katte kite*, from *kau* ("buy") and *kuru* ("come"), is literally "bought and came," but the equivalent English expression is "went and bought."
- *kureta* is the plain/abrupt past form of *kureru*, showing the action was done for his benefit.
- *nan to iu* is a complete thought/sentence meaning "is/can be described as what," which modifies *aijō* ("love") → "love that can be described as what" → "what love!"
- *sore wa sore wa* is almost the same as *kore wa kore wa*.


Vol.84
続・話のはずまない客
1
2
ズズ……
3
……
4
……
5
……
……
話のはずまない客はまだ帰らなかった……

Title: 続　・話　の　はずまない客
Zoku • *Hanashi* *no* *Hazumanai* *Kyaku*
Continued talking (subj.) not lively guest(s)

Continued • The Untalkative Guests

- *zoku* is written with the kanji for "continue" (*tsuzuku*). Used this way before a title, it indicates that the story is a continuation of an earlier story. Believe us, you didn't miss anything.
- *hanashi* is a noun form of the verb *hanasu* ("talk"). It can mean "conversation/talking/story."
- *hazumanai* is the plain/abrupt negative form of the verb *hazumu*, meaning "bounce/rebound/be lively." *Hanashi ga hazumu* means that the conversation is lively, but in this story we have the opposite. In this title *hanashi ga hazumanai* has been changed to *hanashi no hazumanai* because it is modifying the word *kyaku* ("guests").
- "untalkative guests" is only an approximate translation of *hanashi no hazumanai kyaku*, which literally means "the guest(s) with whom conversation is not lively," or "the guests who are poor conversationalists."

1

Sound FX: チ . . . チ . . . チ . . . チ . . .
Chi . . . chi . . . chi . . . chi . . .
Tick . . . tick . . . tick . . . tick . . .

2

Sound FX: ズズ . . .
Zuzu
(slurping sound, cf. *Dai-Tōkyō Binbō Seikatsu Manyuaru*, frame 17)

5

Narration: 話　の　はずまない客　は　まだ　帰らなかった . . .
Hanashi *no* *hazumanai* *kyaku* *wa* *mada* *kaeranakatta*
talk (subj.) not lively guest(s) (subj.) yet/still did not go home
The untalkative guests had not yet gone home. (PL2)

- with a negative verb, *mada* means "not yet."
- *kaeranakatta* is the plain/abrupt (PL2) past negative form of the verb *kaeru* ("go home/return") → *kaeranai* ("do not go home") → *kaeranakatta* ("did not go home").

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マイケル
マイケル
7
6
マイケル
おいで
8
9
10
ほらね〜〜
呼ぶとちゃんと
来るでしょ〜〜
ほんとですね〜〜
かしこいんですね〜〜
ハハハ
……
……
11
12

7

Wife: マイケルー　マイケルー
Maikeru–　*Maikeru–*
"Michael!　Michael!"

- the wavy line at the end of these words shows that the sound is elongated/drawn out. In this frame, she is calling out for Michael, but in some of the other frames, it is almost as if they are elongating their words to fill up the vacuum in the conversation.

8

Wife: マイケルー　おいでー
Maikeru—　*oide—*
"Michael, come here!" (PL 2-3)

- *oide* is an honorific word used to request someone's presence. In a formal situation it would be used with *kudasai* (*oide kudasai* = "please come [here]"), but without *kudasai* it can be informal, or even intimate.

12

Wife: ほら　ねー
Hora　*ne—*
look　(colloq.)

呼ぶと　ちゃんと　来る　でしょー
yobu to　*chan to*　*kuru*　*desho—*
when call　properly　comes　doesn't he
"Look, he comes (just like he should) when you call." (PL3)

Guest #1: ほんと　です　ねー
Honto　*desu*　*ne—*
truth/reality　is　isn't it
"He really does, doesn't he." (PL3)

Guest #2: かしこい　ん　ですねー　ハハハ
Kashikoi　*n*　*desu ne—*　*Ha ha ha*
clever　(colloq.)　is　isn't he　ha ha ha
"He's clever, isn't he? Ha ha ha." (PL3)

- *hora* is used to call someone's attention to something, either abstract or physical.
- the particle *to* after a verb gives a conditional ("if/when") meaning.
- *hontō* has been shortened to *honto*, as it frequently is in colloquial speech.
- the *n* between *kashikoi* and *desu* in the last sentence is a contraction of *no*, typically used when an explanation is made. In this case, his statement that Michael is clever could be considered an explanation of why he came when called.

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ほらマイケル～～
ネコジャラシよ～～
ほらほら
パタパタパタ
13
……
14
ほらほらほら～～
パタパタパタ
15
クハ～～
16
……
……
17
どうしたのかしら……
あきたんじゃないですか……
もう10回も呼んでますからね……
18
マイケル～～
19

13

Wife: ほら　マイケルー　ネコジャラシ　よー。ほら　ほら
Hora *Maikeru* *Neko-jarashi* *yo—* *Hora* *hora*
look Michael (plant name) (emph.) look look
"Look, Michael. It's *Neko-jarashi*! Lookit, lookit."(PL 2-3)

FX: パタ パタ パタ
Pata pata pata
(a fluttering, flapping effect)

- *neko-jarashi* is the common name for this kind of plant. *Jarashi* is from the verb *jarasu* ("play with [a cat]").

15

Wife: ほら ほら ほら
hora hora hora
look look look
"Lookit, lookit, lookit!"

FX: パタ パタ パタ
Pata pata pata

16

Michael: クハー
Kuhā
(sound of Michael yawning)

18

Wife: ど,どうした　の　かしら
Do, dō shita *no* *kashira*
Wh, what happened (explan) I wonder
"I wonder what's wrong." (PL2)

Guest #1: あきた　んじゃないです　か
Akita *n ja nai desu* *ka*
lost interest is it not that (?)
"Hasn't he lost interest/grown tired (of it)?" (PL3)

Guest #2: もう　10回　も　呼んでます から　ね...
Mō *jukkai* *mo* *yonde-masu* *kara* *ne*
already 10 times (emph) calling because you know
"Since you've already called him (in here) 10 times." (PL?)

- *dō shita* combines *dō* ("how/in what way") with *shita*, the plain past form of *suru* ("do"), but it's used idiomatically to mean "what happened/what's wrong."
- *kashira* is used mainly by women.
- *akita* is the plain/abrupt past of the verb *akiru* ("become tired of").
- *n ja nai* is a contraction of *no de wa nai.* The phrase . . . *n ja nai desu ka?* means "Isn't it that . . ."
- the particle *mo* can mean "also/too," but after *jukkai* ("ten times") or any other number, it serves to emphasize that this is a lot of times.
- *yonde-(i)masu* looks like what would be a "progressive" form in English, but with some Japanese verbs, this form indicates that the result is "progressive/continuing."

19

Voice: マイケルー
Maikeru—
"Michael!"

マイケル
ごはんよ
おいで
20
マイケル
ごはんよ
21
22
どうしたんでしょうね……
もう4回も食べてますからね……
23
……
……
……
……
24
……
……
……
……
25
それじゃそろそろ帰りますか……
そうですね……
え!!
26

20

Voice: マイケル　ごはん　よー　おいでー
Maikeru *gohan* *yo—* *Oidē*
Michael food (emph.) come here
"Michael, (it's) dinner! Come here."

Sound FX: キコ　キコ　キコ
kiko kiko kiko
(sound of can opener)

- *gohan* literally means "(cooked) rice," but it's used to mean "food/a meal" in the same way that "bread" was used at one time in English. Since it's evening here, we translated it as "dinner," but it can refer to any meal.

21

Wife: マイケルー　ごはん　よー
Maikeru— *gohan* *yo—*
Michael food (emph.)
"Michael, (it's) dinner!"

Sound FX: キコ　キコ　キコ
kiko *kiko* *kiko*
(sound of can opener)

23

Wife: ど,どうした　ん　でしょうね...
Do, dō shita *n* *deshō* *ne*
Wh, what happened (explan) probably is (colloq)
"I wonder what's wrong." (PL3)

Guest #2: もう 4回　も　食べてます　から　ね...
Mō *yon kai* *mo* *tabete-masu* *kara* *ne*
again 4 times no less than has eaten because you know
"He's already eaten four times."

- *dōshita n deshō* has the same tone as *dō shita no kashira*, from frame 18.
- the verb *tabete-(i)masu*, from *taberu* ("eat"), is sometimes used in ways that correspond with the English "is eating," but here it's being used like *yonde-masu* back in frame 18, to show that the result is continuing, rather than the action.

26

Guest #1: それじゃ　そろそろ　帰ります　か...
Sore ja *soro-soro* *kaerimasu* *ka*
well then gradually return home (?)
"Well, I guess it's about time for us to go." (PL3)

Guest #2: そうですね...
Sō desu ne
that's right, isn't it
"Well, I guess so." (PL3)

Couple: え!!
E
"Huh!"

- *sō desu ne* literally means "That's right, isn't it," but in the kind of usage shown here, it really means that the idea/suggestion has been taken under consideration—the final decision is still pending. It could be translated as "Well, let's see," or, "Yes, perhaps."

やった〜〜
そ そうですか？
なんのおかまいもしませんで……
あら……
マイケル〜〜どうしたの？
もう来なくていいってのに〜〜
ハハハ……
……
ん……
27
28
29
30
31
32

27

Husband: やったー
Yatta
(thinking) **"Hooray!"** (PL2)

そ,そう です か?
So, sō *desu* *ka*
"R-really?" (PL3)

Wife: なんの おかまい も しませんで...
Nan no *o-kamai* *mo* *shimasen de*
any entertainment at all did not do
"We didn't provide any hospitality at all . . ." (PL3)

- *yatta,* the plain/abrupt past form of the verb *yaru* ("do"), is used as an exclamation when a desired goal or objective has been reached. (see Basic Japanese, MANGAJIN No. 13)
- *kamai* is a noun form of the verb *kamau* = "pay attention to/take care of/entertain." The "polite" prefix *o-* is almost always used. *O-kamai* is used with a verb such as *suru* (ordinary situations), or *itasu* (more formal situations). Even if you entertained your guests royally, this is considered the thing to say when they leave.
- *shimasende* is a polite (PL3) negative "continuing" form of the verb *suru*. The implied continuation is an apology for not taking better care of your guests. In the English translation this continuing form takes the same (past) tense as the final verb.
- *nan no* (noun) *mo* (negative verb) means "not (noun) at all," or, "do not/did not (noun) at all."

28

Wife: あら...
Ara
"My . . ."

- *ara* is used mostly by women, as an expression of surprise.

30

Wife: マイケルー どうした の?
Maikeru— *dō shita* *no*
Michael what happened (?)
"Michael, what's wrong?" (PL2)

もう 来なくていい って のにー
Mō *konakute ii* *tte* *no ni—*
any more don't need to come (I) said even though
(thinking) **"You don't need to come (in here) any more."** (PL2)

Guest #2: ハハハ...
ha ha ha
"Ha ha ha . . ."

- *ii* ("good") is used to give permission or say something is "all right." It's used here with *konakute*, a negative form of the verb *kuru* ("come"). *Konakute (mo) ii* means "It's OK even if you don't come" → "You don't need to come."
- the *tte* after *konakute ii* is a colloquial touch, something like "I'm telling you you don't need to come . . ." It could have been omitted without affecting the meaning of this sentence.
- . . . *no ni* gives the meaning "even though . . ." and is typically used when something regrettable has occurred.

32

Guest #2: ん...
N
"Huh?"

スヤ
34
33
……
……
……
……
35
ハハハ
……
まいっちゃったな～～
こりゃしばらく帰らせてもらえそうもありませんな
36
……
……
37
ハハハハハハハハ
ハハハハハハハハ
……
38
39
マイケルもときどきよけいな事をしてくれやがる……

34

FX: スヤー
Suyā
(effect of sleeping peacefully)

36

Guest #1: ハハハ . . .
ha ha ha
"Ha ha ha ..."

Guest #2: まいっちゃった なー
maitchatta *na—*
(I) have been done in haven't I
"This is terrible." (PL2)

こりゃ しばらく 帰らせて もらえそうもありません な
korya *shibaraku* *kaerasete* *moraesō mo arimasen* *na*
with this for a short while causing to leave does not seem I will be able to receive does it
"It looks like I'm not going to be allowed to leave for a while, doesn't it."
or, **"It looks like he's not going to let me leave for a while, doesn't it."** (PL3)

- *maitchatta* is a contraction of *maitte shimatta*, from the verb *mairu* ("be overcome/be defeated/be at a loss"). *Shimatta*, is the plain/abrupt past of the verb *shimau* which adds a tone of finality or regret when added to (the *-te* form of) other verbs.
- *korya* is a contraction of *kore wa*. *Kore* ("this") refers to the situation of having Michael asleep on his lap.
- *kaerasete* is a causative form of the verb *kaeru* ("leave/go home"). It's used here with a form of the verb *morau* ("receive"). The combination *kaerasete morau* literally means "have (you) cause (me) to go home/have (you) allow (me) to go home" → a polite way to say "I will go home." In more formal/polite speech, *itadaku* would be used instead of *morau*.
- *morau* ("receive") → *moraeru* ("can receive/will be able to receive") → *moraesō* ("seems I will be able to receive") → *moraesō mo arimasen* ("does not seem I will be able to receive").

38

Husband: ハハハハハハ
ha ha ha ha ha
"Ha ha ha ha ha!"

Guest #1: ハハハハハハ
ha ha ha ha ha
"Ha ha ha ha ha!"

Guest #2: ハハハハハハハ
ha ha ha ha ha ha
"Ha ha ha ha ha ha!"

39

Narration: マイケル も ときどき よけいな 事 を してくれやがる . . .
Maikeru *mo* *tokidoki* *yokei-na* *koto* *o* *shite kureyagaru*
Michael also sometimes superfluous/unnecessary thing (obj.) does
Michael sometimes does things that are uncalled-for. (PL3)

- the *shite* in *shite kureyagaru* is from the verb *suru* ("do"). *Kureyagaru* is a form of the verb *kureru*, an informal word which indicates that the action was performed for the speaker's benefit. In this case, the derogatory verb suffix *-yagaru* makes it clear that kureru is meant facetiously.

第131話 寒夜のオアシス
凍てつくような寒い夜は
アパートまでの道のりが
長く感じられてしまう
ヒュン
ヒュン
ヒュン
1
はー
ヒュン
ヒュン
2
かぱ
かぱ
3
じん
じん
4

1

Title: 第 131 話 寒夜 の オアシス
Dai Hyaku-sanjū-ichi Wa: Kan'ya no Oashisu
No. 131 Story: Cold Night ('s) Oasis
Story No. 131: Oasis for a Cold Night

Narration: 凍てつく ような 寒い 夜 は アパートまでの 道のり が 長く 感じられてしまう
Itetsuku yō-na samui yoru wa apāto made no michinori ga nagaku kanjirarete shimau
freeze type of cold night as-for apartment as-far-as distance (subj) long feel(s)
On nights when it is freezing cold, the distance to my apartment feels long. (PL2)

Sound FX: ヒュンヒュン ヒュン
Hyun hyun hyun
(effect of gusty wind)

- *itetsuku yō na* and *samui* both modify *yoru* to give the meaning "a night that is so cold it seems/feels like everything will freeze."
- *made* is a particle meaning "to/until/as far as," so *apāto made* means "to/as far as (my) apartment." Adding *no* allows this phrase to modify the noun *michinori* ("distance").
- *nagaku* is the adverb form of *nagai* ("long").
- *kanjirarete* is the *-te* form of *kanjirareru*, which is the "spontaneous" form of the verb *kanjiru* ("feel"), implying that the feeling rises of its own accord—something like "I can't help but feel that . . ." *-te shimau* after a verb often adds a sense of regret, but here it re-emphasizes that the feeling he gets is "involuntary/unintended/spontaneous."

2

Kōsuke: はー
Hā
(sound of blowing out breath forcefully)
Sound FX: ヒュンヒュン
Hyun hyun
(effect of gusty wind)

- *hā hā*, repeated twice or more, would be the sound of heavy breathing, as after running, but the single *hā* here suggests a single long expulsion of breath, as when trying to warm one's cold hands or face.

3

FX: かぱ かぱ
Kapa kapa
(effect of sides of nose sticking from the cold as he breaths in)

4

FX: じん じん
Jin jin
(effect of tingling/penetrating numbness from cold)

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ヒュー
ヒュー
"オアシス"の明かりが見えた……
6
ヒュー
ヒュー
!
5
ほか
ほか
ほか
9
8
コンビニエンス
7
ほー
11
いらっしゃいませー
熱いコーヒー下さい
10
12

5 **Sound FX**: ヒュー ヒューヒュー
Hyū hyū hyū
(effect of wind)

- *hyū* is probably the most common way to represent a wind. The long vowel gives a feeling of more sustained blowing than the short *hyun*, above.

6 **Sound FX**: ヒュー ヒュー
Hyū hyū
(effect of wind)

Kōsuke: "オアシス" の 明り が 見えた...
Oashisu no akari ga mieta...
oasis ('s) lights (subj) were visible
(thought) "The lights of the oasis came into view." → "**I can see the lights of the oasis.**" (PL2)

- note that *oashisu no akari* is "oasis's light/light of the oasis" rather than "oasis of light."
- *mieta* is the plain/abrupt past form of *mieru*, the potential ("can/may") form of *miru* ("see"). The past form is usually best translated not as "saw/could see" but as "appeared/came into view," but since he is thinking to himself, the more natural English equivalent is "I can see. . ."

7 **Sign**: コンビニエンス OK ストア(ー)
Konbiniensu OK-sutoā
convenience OK-store
OK Convenience Store

- the right edge of the sign is cut off, but the katakana rendering of "store" normally is long at the end: *sutoā*

8 **Sound FX**: きっ
Ki!
(effect of a slight squeak as he opens door)

9 **FX**: ほか ほか ほか
Hoka hoka hoka
(effect of warm air enveloping him as he steps into store)

10 **FX**: ほか ほか ほか ほか ほか ほか ほか ほか ほか ほか
Hoka hoka hoka hoka hoka hoka hoka hoka hoka hoka
(effect of toasty warmth permeating the inside of the store)
Clerk: いらっしゃいませー
Irasshaimase—
"**Welcome.**" (PL3-4)
Kōsuke: 熱い コーヒー 下さい
Atsui kōhii kudasai
hot coffee please give me
"**I'd like a (hot) coffee, please.**" (PL3)

- *irasshaimase* (often shortened to *irrashai*) is the standard greeting shopkeepers use when customers enter the store. It is a polite command form of *irrasharu* (an honorific word for "come").

11 **Kōsuke**: ほー
Hō
(effect of blowing warm breath on hands with lips rounded as when saying "oh")

12 **Sound FX**: ペラッ
Pera!
(effect of turning/flipping page in magazine)

〝春〟の店内でホットコーヒーを待つ
ヒュー
ヒュー
ヒュー
お待ちどうさま
ノーシュガー……でしたね
ふー
はー
ふー
この店には小さな「休憩」コーナーがありここで熱いコーヒーを体内に流しこむ
ズズズ
13
14
15
16
17

13

Narration: "春"の 店内 で ホットコーヒー を 待つ
"Haru" no tennai de hotto kōhii o matsu
spring's store-interior in hot coffee (obj) wait
I wait for the hot coffee in the "spring" inside the store. (PL2)

Sound FX: ヒューヒューヒュー
Hyū hyū hyū
(effect of wind outside)

- *no* between two nouns indicates the first is a modifier for the second, but the actual relationship is sometimes vague. Here the *no* implies *haru* ("spring") is a quality of the store's interior → "store interior that is like spring." Or, you could think of this as."the shop interior from (of) spring."
- *tennai* combines the kanji for "store" and "interior/inside."
- in the summer, the tremendous popularity of *aisu kōhii* ("iced coffee," often abbreviated to just *aisu* when ordering) in Japan makes it necessary to specify *hotto kōhii* (or just *hotto*) if you want your coffee hot. This isn't usually necessary in the winter, but, both here and on the previous page when Kōsuke asks for *atsui kōhii*, the author probably wants to emphasize the warming effect Kōsuke anticipates from the coffee.

14

Clerk: お待ちどうさま
O-machidō-sama
"Thank you for waiting." (PL3)

- *o-machidōsama* is from the verb *matsu* ("wait"), and is a standard expression to thank someone for waiting (or apologize for keeping them waiting—there is no specific mention of "thanks"). In informal situations the *-sama* can be dropped, but the honorific *o-* must be kept.

15

Clerk: ノー シュガー . . . でした ね
Nō shugā deshita ne
no sugar was wasn't it
"No sugar, right?" (PL2)

- *deshita* is the ordinary polite past form of *desu* ("is/are").
- Kōsuke has apparently stopped here for coffee before. The Clerk remembers "No sugar" but the *ne* shows he is looking for (expecting—he is serving the coffee as he speaks) confirmation.

16

Kōsuke: ふー はー ふー
Fū hā fū
(effect of blowing on coffee)

- *fū* is the effect of blowing through puckered or pursed lips, while *hā* is blowing with an open mouth. (cf. *hō*, above)

17

Narration: この 店 には 小さな 「休憩」コーナー が あり
Kono mise ni wa chiisa-na 'kyūkei' kōnā ga ari,
this store in small rest corner (subj) there-is,

ここで 熱い コーヒーを 体内 に 流しこむ
koko de atsui kōhii o tainai ni nagashi-komu.
here hot coffee (obj) body-interior into pour-in
"This store has a small 'lounge,' and here I pour the hot coffee into my body." (PL2)

Sound FX: ズ ズ ズ
Zu zu zu
(effect of sipping audibly)

- *chiisa-na* is an alternate form of the adjective *chiisai* ("small").
- *kyūsoku* ("rest/break") + *kōnā* (from English "corner") = "place/corner to relax in → "lounge."
- *ari* is a continuing form of *aru* ("have/has/there is"). In conversation, the *-te* form *atte* would probably be used.
- *tainai* = "body interior" and *tainai ni* = "into (my) body." (cf. *tennai*, frame 13)
- *nagashi-komu* is the verb *nagasu* ("cause to flow/pour"), and the suffix *-komu* indicates that the flowing/pouring is "into" something.

ヒュン
ヒュン
19
コンビニエンス
OKストア
おやすみなさい
18
オレは
コーヒーであたたまった
身体で再び
寒風の中に出た
……アパートまで
あと半分だ
ほっ
ほっ
ほっ
ヒュー
ヒュー
OKストア
24
20

18

Sign: コンビニエンス OK ストア(ー)
Konbiniensu OK sutoā
convenience OK store
OK Convenience Store

Sound FX: ギイ
Gii
Creak (sound of door as he pushes it open—a longer sound with a deeper tone than the *ki!* in frame 8)

Clerk: おやすみなさい
O-yasumi-nasai
"Good night." (PL3)

- *o-yasumi-nasai* is a gentle command form of *yasumu* ("rest/go to bed") with the honorific prefix *o-*. It's the standard expression for "good night," used in the evening whenever you don't expect to see the other person again that day. It's also the "good night" used just before going to bed/sleep (frequently shortened to *o-yasumi*).

19

Sound FX: ヒュン ヒュン
Hyun hyun
(effect of gusty wind)

20

Sound FX: ヒュー ヒューヒュー
Hyū hyū hyū
(effect of wind)

Kōsuke: はっ はっほっ
Ho! ho! ho!
(effect of short warming breaths)

Sign: OK ストアー
OK sutoā
OK Store

Narration: オレ は コーヒーで あたたまった 身体 で 再び 寒風 の中に 出た...
Ore wa kōhii de atatamatta shintai de futatabi kanpū no naka ni deta
I as-for coffee with warmed body with once again cold wind into emerged
"My body warmed by the coffee, I once again emerged into the cold wind . . ." (PL2)

アパート まで あと 半分 だ
Apāto made ato hanbun da
apartment to remainder half is
"To my apartment, the remainder was half." → **"I had halfway to go to my apartment."** (PL2)

- convenience stores often have signs saying 24時間営業 (*nijūyojikan eigyō* = "open 24 hours") and the plain "24" here presumably means the same.
- *ore* is an informal/abrupt masculine form of "I/me."
- *atatamatta* is the plain/abrupt past form of *atatamaru* ("to warm up/become warm").
- *kanpū* is a compound formed from two kanji meaning "cold" and "wind." *kanpū no naka ni* is literally "to inside of the cold wind" → "into the cold wind."
- *deta* is the plain/abrupt past form of *deru* ("go out/come out/emerge").
- *da* is the PL2 equivalent of *desu* ("is/are").

ツルモク独身寮

Tsurumoku Dokushin ryō

Tsurumoku is the name of a (fictitious) furniture manufacturing company near Tokyo. The characters in the manga are blue collar workers living in a company dormitory.

Dokushin means "single/unmarried," and can refer to men or women.

ryō = "dormitory."

窪之内英策

by **Kubonouchi Eisaku**

One of the most popular series in Japan now, *Tsurumoku* has been running serially in Shogakukan's Big Comic Spirits (ビッグ・コミック・スピリッツ) for over three years. Collections of the serial in book form (単行本 *tankōbon*) now number ten volumes, and it's been made into a feature length, live-action movie.

One characteristic of this series is the sudden changes in drawing style on a single page. For example, in this scene from page 67, the style goes from the normal semi-realistic style,

to an almost computer-graphics image (usually indicating an impending radical change),

to the exaggerated caricature,

and back to the original style.

This could be the only look you'll ever get inside a Japanese dormitory. We hope you enjoy it!

Norma:6 ヨロシク!!

Noruma roku — *Yoroshiku!!*
Quota: 6 — **Pleased to Meet You!!**

- *norma* (pronounced *noruma*) is a Russian word meaning "quota/norm" which has been adopted into Japanese. There are stories that it made its way into Japanese via POWs returning from Russian captivity after WWII, who learned the term the hard way—they either completed their daily *norma* of work or were not given their rations. The use of different words to refer to what would be called "chapters/episodes/installments" in English is common in manga. For example, the chapters in the submarine manga *Chinmoku no Kantai* (featured in MANGAJIN No. 13) are called Voyage 1, etc.
- *yoroshiku* is the adverb form of the adjective *yoroshii* (formal word for "good"). Here it is short for *yoroshiku o-negai shimasu*, a phrase that literally means something like "Please give me your favorable consideration," but which can be used like "how do you do/pleased to meet you" when being introduced or meeting someone for the first time (see *Basic Japanese*, MANGAJIN No. 1).

朝――
1
わっせ！
わっせ！
わっせ！
2
わっせ
わっせ
わっせ
わっせ
わっせ
わっせ
わっせ
わっせ
3
フニャ…
から
4
2
朝っぱらから
うるさいなぁ……
なにやってんだろ？
ぺたん
5

1

Narration: 朝
Asa . . .
Morning . . .

2

Joggers: わっせ！ わっせ！ わっせ！
Wasse! Wasse! Wasse!
"Hup-two! Hup-two! Hup-two!"

- *wasse* is an exclamation that accompanies strenuous physical exertion. It is something like the *wasshoi wasshoi* chanted by men transporting *omikoshi* (portable shrines) during traditional festivals.

3

Joggers: わっせ！ わっせ！ わっせ！ わっせ！ わっせ！
Wasse! Wasse! Wasse! Wasse! Wasse!

4

FX: フニャ . . .
Funya
(effect of blurred awareness, sleepiness)
Sound FX: がら
Gara
Rattle (of door sliding open)

5

Miyagawa: 朝っぱら から うるさい なあ . . .
Asa-ppara kara urusai nā
early morning from noisy/annoying isn't it
"(They) sure are noisy for this early in the morning . . ." (PL2)

Miyagawa: さむ . . .
Samu
" 's cold . . ."

Sound FX: ぺたし
petashi
(sound of slipper slapping against heel)

Miyagawa: なに やってん だろ?
Nani yatte n daro
what doing (I) wonder
"I wonder what they're doing." (PL2)

- *asa-ppara* means "first part of the morning." *kara* = "from," so the phrase actually means something like "from early in the morning!"
- *yatte-n daro* is short for *yatte-iru no darō*. *yatte-iru* ("doing") is from the verb *yaru* ("do").
- *n daro* is an informal contraction of *no deshō*, a sentence ending that suggests uncertainty or puzzlement ("I wonder/do you suppose").

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全員整列!!
各班点呼をとれ!!
6
第一班 異常ナシ!
第二班 異常ナシ!!
第三班…
7
おっ? もうそんな季節になんのか……
ひょこ
8
え? そんな季節って……?
ホレ、去年お前もあれと同じことやっただろ?
9
あ……
あ――、新入社員の研修!!
10
寺で座禅くんだり、講習聞かされたり、結構しんどいんだよな。
11
そっかあ……オレも入社して一年経つんですね……

6

Leader: 全員　整列!!
Zen'in　*seiretsu*
all members form (a) line
"All troops, fall in!!"

Leader: 各　班　点呼　を　とれ!!
Kaku　*han*　*tenko*　*o*　*tore*
each　squad　roll call　(obj.)　take
"All squads, call roll!!" (PL2)

- the kanji 員 (*in*) means "member" of some group, and 全 (*zen*) means "all." In this case, they are all employees of the company, but the tone is definitely military.
- *seiretsu* is actually a noun. The verb form is *seiretsu (suru)* = "form a line/form lines."
- *tore* is the abrupt command form of the verb *toru*, "take." Again, he is taking a decidedly military tone.

7

Voice 1: 第一班　異常　ナシ!
Dai ippan　*ijō*　*nashi*
first squad　abnormality　without
"First squad, all normal!" → **"First squad, all present and accounted for!"** (PL2)

Voice 2: 第二班　異常　ナシ!!
Dai nihan　*ijō*　*nashi*
second squad　abnormality　without
"Second squad, all normal!" → **"Second squad, all present and accounted for!"** (PL2)

Voice 3: 第三班...
Dai sanpan
third squad
"Third squad..."

- Note how the pronunciation of *-han* ("squad") varies depending on the preceding number.

8

Sugimoto: おっ?　もう　そんな　季節　になん　のか...
O!　*Mō*　*sonna*　*kisetsu*　*ni nan*　*no ka*
(excl)　already　that　season　become　(?)
"Hm? Is it that season already...?" (PL2)

FX: ひょこ
Hyoko
(effect of suddenly appearing, popping up)

- *nan no ka* is a contraction of *naru no ka*, which combines the verb *naru* ("become") with *no ka*, an ending that gives the tone of a rhetorical question.

9

Miyagawa: え?　そんな　季節　って...?
E　*Sonna*　*kisetsu*　*tte*
(excl)　that　season　you say?
"Huh? (Whaddaya mean,) 'that season'...?" (PL2)

Sugimoto: ホレ、　去年　お前　も　あれ　と　同じ　こと　やった　だろ?
Hore　*kyonen*　*omae*　*mo*　*are*　*to*　*onaji*　*koto*　*yatta*　*daro*
hey/look　last year　you　also/too　that　as　same　thing　did　didn't you
"Hey, didn't you do the same thing (as that) too, last year?" (PL2)

- *tte* is short for *to iu no wa*, lit. "what is called" → "so-called." The complete question would be ... *to iu no wa nan desu ka*, "What do you mean by ..."
- *hore* is a variation of *hora*, "Hey!/Look here!"
- *omae* is a rough/informal masculine word for "you," used to address friends or social inferiors.

10

Miyagawa: あ...
A...

Miyagawa: あー,　新入　社員　の　研修!!
A–　*shinnyū*　*shain*　*no*　*kenshū*
(excl)　newly-entered　company employee(s)　('s)　training
"Ohhh, (it's) the training for new employees!!" (PL2)

11

Sugimoto: 寺　で 座禅　くんだり、講習　聞かされたり、結構　しんどい　んだ　よな。
Tera　*de*　*zazen*　*kun-dari*　*kōshū*　*kikasare-tari*　*kekkō*　*shindoi*　*n da*　*yo na.*
temple　at　Zen meditation　practice-and class　made to hear-and　rather/quite　tiring/difficult　is　(emph.)
"Doing zen at a temple, having to listen to lectures—it's pretty tiresome, y'know." (PL2)

Sound FX: しゃか　しゃか
Shaka　*shaka*
(sound of brushing teeth/scraping sound)

(continued on following page)

うちの部屋にも、新入社員が入ってくるらしいぜ。
12
ええっ!! ホントに!?
そっかあ……どんなやつが来るんだろ。
13
ふんごるまあ
あーいうシュータイは見せるなよ……先輩としての威厳にかかわるからよ……
14
15
そっか……
キリ
オレも先輩って呼ばれる立場になんのかあ……
16
17
18

(continued from previous page)

Miyagawa: そっかあ . . . オレ も 入社して 一年 経つ んです ね . . .
Sokkā *Ore* *mo* *nyūsha shite* *ichi-nen* *tatsu* *n desu* *ne*
is that so? I also entering the company one year elapse it is isn't it
"That's right . . . A year's gone by since I entered the company, too, huh . . ." (PL3-2)

- *zazen* = lit. "seated zen" = "zen meditation"
- *kun-dari* is from the verb *kumu*, "cross (legs/arms)," which is how you "sit" for zazen. The suffix *-tari/-dari* is added to verbs to indicate that someone is performing a variety of actions: "doing this and that."
- *kikasare-tari* is from *kikasareru*, the passive form of *kikasu*, "cause to hear."
- *n da* is a contraction of *no da*, an ending of an explanation. *yo* and *na* add emphasis.
- *sokka* is a colloquial plain/abrupt (PL2) version of *sō desu ka*, literally, "Is that so?" but used here to show a realization has been made.
- *nyūsha shite* is from *nyūsha suru*, "enter a company"; the *-te* form is a connector to the next phrase.

12

Sugimoto: うちの部屋 に も、新入社員 が 入ってくる らしい ぜ。
Uchi no heya *ni* *mo* *shinnyū shain* *ga* *haitte kuru* *rashii* *ze*
my/our room in also newly-entered employee (subj.) come in it seems that (emph.)
"I hear a new employee is going to move into our room, too." (PL2)
Miyagawa: ええっ!! ホントに!?
Ee! *Honto ni*
"Huh!! Really?!" (PL2)

- *haitte* is the *-te* form of *hairu* ("enter"), so *haitte* + *kuru* ("come") is lit. "come into."
- *ze* is a somewhat rough masculine sentence ending added for emphasis.

13

Miyagawa: そっかあ . . . どんな やつ が 来る んだろ。
Sokkā *Donna* *yatsu* *ga* *kuru* *n daro*
is that so what kind guy (subj.) come I wonder
"So . . . I wonder what kind of guy will come." (PL2)

- *yatsu* is a rough masculine word for "guy/fellow."

14

Sugimoto: あーいう シュータイ は 見せるな よ . . .
Ā iu *shūtai* *wa* *miseru na* *yo*
that type of shameful sight as-for don't show (emph.)
"Don't be a sorry sight like that . . .
先輩 として の 威厳 に かかわる から よ . . .
Senpai *to shite* *no* *igen* *ni* *kakawaru* *kara* *yo*
senior in the capacity of/as ('s) dignity on have an effect because (emph.)
"(Because) it'll reflect on your dignity as a senior (employee) . . ." (PL2)

Sound FX: ふんごるああ
Fungoruā—
(exaggerated effect of loud snoring)
Sound FX: ポリ ポリ
pori pori
Scratch scratch
Book: エロ本
Ero-bon
Porno book

- *miseru* ("show/display/have an effect"); *na* following a verb changes it to an abrupt negative command.
- *senpai* = "senior" (in the hierarchy of a school, company or other organization). Its opposite is *kōhai* ("junior"). The *senpai-kōhai* relationship is taken very seriously in Japan.
- *kakawaru* = "affect" (usually adversely)
- *ero-bon* is from the English "erotic" + *hon* ("book").

16

Miyagawa: そっか . . .
Sokka . . .
"That's right . . ." (PL2)
FX: キリ
Kiri (effect of straightening up and being "proper")
Miyagawa: オレ も 先輩 って 呼ばれる 立場 になん のかあ . . .
Ore *mo* *senpai* *tte* *yobareru* *tachiba* *ni nan* *no kā*
I also senior as be called position will become (?)
"I'll be in the position of being called Senior, too, will I . . ." (PL2)

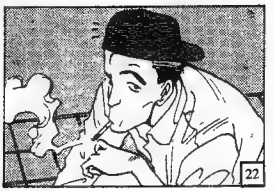
- *tte* here functions like the particle *to*, "as," indicating a quote.
- *yobareru* is the passive form of *yobu* ("call").

ムウッ!!
あいつも新入社員の一人だな!!
20

19

必ずいるんだよな……あーいう団体行動からハズれる奴……
まったく
21

24


22

23

5

許せん……許せん奴だ……
ちゃんとピピってる正太
26

ムムウッ!!
先輩であるこのオレにガンタレやがった!!
25

19

FX: ぱっ ぱ すぱっ
Pa! Pa Supa!
Puff! Puff!

20

Miyagawa: ムウッ!!
Mū!
"Hmphh!!"

Miyagawa: あいつも 新入社員 の 一人 だ な!!
Aitsu mo shinnyū shain no hitori da na
that guy also new-employee ('s) one person is (emph.)
"That guy's one of the new employees too, isn't he!!" (PL2)

- *aitsu* is an abrupt "that guy/fellow" (like *yatsu*, it can have a negative connotation)

21

Miyagawa: 必ず いるんだよな... あーいう 団体行動 から ハズれる 奴...
Kanarazu iru n da yo na Āiu dantai kōdō kara hazureru yatsu
invariably is (emph.) that type of group behavior from stray away guy
"There's always (someone), isn't there . . . a guy who shuns group activities . . ." (PL2)

Miyagawa: まったく...
Mattaku
completely/utterly
"Of all the . . ." (PL2)

- *kanarazu* = "for sure/no matter what"
- *iru* = "be"; *iru n da* is short for *iru no desu*.
- *mattaku* is an adverb meaning "utterly/truly"; as an exclamation by itself, it is similar to "Well, I never!" or "The very . . .!"

24

FX: ギロッ
Giro!
(effect of glaring)

25

Miyagawa: ムムウッ!!
Mumū!
(effect of being angry/upset)

Miyagawa: 先輩 である この オレ に ガンタレ やがった!!
Senpai de aru kono ore ni gantare-yagatta
senior is this I/me at dared to stare menacingly
"He had the nerve to glare at me, his senior!!" (PL2-1)

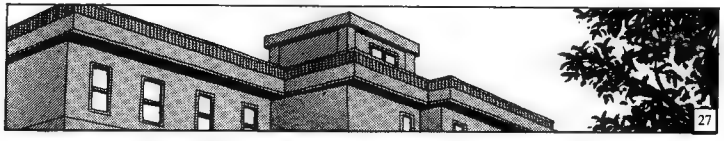
- . . . *de aru* means "is," and in some ways it is the functional equivalent of *da*, but for this kind of use as a modifier, *de aru* would be the choice. • *senpai de aru ore* = "I, who am (his) senior"
- *kono* means "this," and *kono ore* looks like "this me," but it's really more a way of speaking about himself in a semi-detached manner.
- *gan-tare* is from *gan o tareru*, "stare menacingly."
- *-yagatta* is the abrupt/plain past form of *-yagaru*, an insulting/derogatory verb ending.

26

Miyagawa: 許せん... 許せん 奴 だ...
Yurusen yurusen yatsu da
inexcusable inexcusable guy is
"Inexcusable . . . an inexcusable fellow . . ." (PL2-1)

Note: ちょっと ビビってる 正太
Chotto bibitte-ru Shōta
a bit becoming unnerved Shōta
A slightly unnerved Shōta

- *yurusen* is an abbreviated, masculine form of *yurusenai*, the plain negative of *yuruseru* ("can forgive") from *yurusu* ("forgive/excuse").
- *bibitte-(i)ru* is from *bibiru*, a slangy verb meaning "become timid/lose one's nerve."
- Shōta is Miyagawa's given name. This character has become something of a celebrity, and is generally referred to as Shōta, but in this story, his family name is used more prominently.

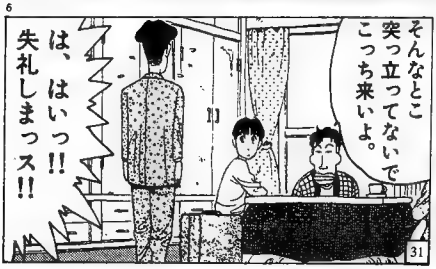

27

は
は
は
は
28

はずめましてぇ!!
き、今日からこちらで
お世話んなります
平田はじめっス!!
な、なにぶん
若輩者ですが、どんぞ
ヨロスクお願いおん
たてまつりますです!!
29

6

お、おう……
ヨロシク……
なんかスゴイのが入ってきたな……
30


そんなとこ突っ立ってないでこっち来いよ。
は、はいっ!!
失礼しまっス!!
31

28

Hirata: は は は は
Ha Ha Ha Ha
"H- H- H- H-"

29

Hirata: はずめましてぇ!! き、今日 から こちら で お世話んなります平田 はじめ っス!!
Hazumemashite Ki kyō kara kochira de o-sewa n narimasu Hirata Hajime ssu
for the first time t- today from here at be taken care of Hirata Hajime is
"How do you do!! I-I am Hajime Hirata, who will be imposing on you here as of today!!" (PL3)

Hirata: な、なにぶん 若輩者 です が、どんぞヨロスクお願い おんたてまつります です!!
Na nanibun jakuhaisha desu ga donzo yorosuku o-negai on-tatematsurimasu desu
A- although fledgling is but please favorably request respectfully present is
"A-although I am just a junior employee, I respectfully present my request for your gracious acceptance!!" (PL3)

- *hajimemashite*, a polite (PL3) form of *hajimete* (lit. "for the first time"), is a standard part of introductions. Hirata's pronunciation of *ji* as *zu* is typical of the Tohoku dialect of northern Japan, which is sometimes called *zū zū ben* ("*zū zū* dialect") because of this peculiarity.
- *o-sewa ni narimasu* (a polite form of *sewa ni naru*) means "receive assistance (from)." As a new employee and member of the dorm, Hirata will in fact receive plenty of assistance, but this is another stock phrase, used even when the assistance might be minimal. Although modifying phrases such as this one are usually in plain (PL2) form, Hirata is trying so hard to be polite that he uses a PL3 (*-masu*) form.
- *-ssu* is a very contracted or slurred form of *desu*.
- *nanibun*, like *dōmo*, is a multi-faceted word that can mean "anyhow/at any rate/entirely."
- *donzo yorosuku* = *dōzo yoroshiku* in *zū zū* dialect.
- *on-tatematsurimasu* is a very polite form of *tatematsuru*, "respectfully do/present (something)." Following this with a superfluous *desu* implies that Hirata, while trying to be very polite, does not have a good command of polite speech.

30

Tabatake: お、おう . . .
O ō
"H-hi." (PL2)

Sugimoto: ヨロシク . . .
Yoroshiku
"How do . . ." (PL2)

Miyagawa: なんか スゴイ のが 入ってきた な . . .
Nanka sugoi no ga haitte kita na
something weird/amazing (subj.) came in (emph.)
(thinking) **"Some kind of amazing (person) has moved in, huh . . ."** (PL2)

- *sugoi* is an adjective meaning "amazing/extreme. Adding *no* (*sugoi no)* makes it into a noun ("an amazing one—person or thing.")

31

Tabatake: そんな とこ 突っ立ってないで こっち 来い よ。
Sonna toko tsuttatte-nai de kotchi koi yo
that place don't stand straight up this way come (emph.)
"Don't just stand there—come on over here." (PL2)

Hirata: は、 はいっ!! 失礼しまっス!!
Ha- hai! Shitsurei shimassu
"Y-yessir!! Excuse me!!" (PL3)

- *toko* is short for *tokoro* ("place"). *Sonna toko* looks like "that kind of place," but in this usage, it simply means "over there."
- *tsuttatte-naide*, from the verb *tsuttatsu* ("stand straight up/just stand there"), is a continuing form, but it becomes a command because of the final verb (*koi*).
- *koi* is the plain/abrupt command form of *kuru*.
- As is typical in the *senpai/kōhai* relationship, the senior employees speak to Hirata in plain/abrupt (PL2) style, while Hirata uses *-masu/desu* to them.

オレは杉本京介22歳、ヨロシクな！
ピン
32
オ、オレは宮川正太19歳、きみの一コ上になるんだ。
33
そしてオレが……
ユラリ…
34
田畑重男28歳、ツルモク独身寮の重鎮!!
悩みごとがある時は私の所へ来なさいっ!!
でえりゃあ!
35
7
じゃあ正太、寮の中案内してやれよ。
あ、はい。
36
じゃあ行こうか。
37
は、はいっお願いしますっ!!

32

Sugimoto: オレ は 杉本 京介 22 歳、 ヨロシク な!
Ore wa Sugimoto Kyōsuke nijū-ni-sai yoroshiku na
I (subj.) Sugimoto Kyōsuke age twenty-two how do you do(emph.)
"I'm Kyōsuke Sugimoto, age 22, pleaseta meetcha!" (PL2)

FX: ピッ
Pi! (effect of poking finger in the air)

33

Miyagawa: オ、オレ は 宮川 正太 19 歳、
O ore wa Miyagawa Shōta, jū-kyū-sai
I I (subj.) Miyagawa Shōta age nineteen
"I'm Shōta Miyagawa, age 19,
きみの 一コ 上 になる んだ。
Kimi no ikko ue ni naru n da.
your one above works out as it is that (e nlan.)
"I'm one above you." (PL2)

- *kimi* is an informal "you" used by males. It's less polite than *anata* but more so than *omae*.
- *-ko* is used specifically for counting small objects, but also used as a generic counter. In this case, he's talking about a period of one year, but in the seniority system, it's also like one rank or grade.
- *naru* means "become," or "turn out as."

34

Tabatake: そして オレ が...
Soshite ore ga
"And I..." (PL2)

FX: ユラリ...
Yurari (quivering effect of something starting to move)

35

Tabatake: 田畑 重男 28 歳、 ツルモク 独身 寮 の 重鎮!!
Tabatake Shigeo nijū-hassai, Tsurumoku Dokushin- ryō no jūchin
Tabatake Shigeo age twenty-eight Tsurumoku Bachelor Dormitory ('s) mainstay
"Shigeo Tabata, age 28, the pillar of Tsurumoku Bachelors' Dormitory!!" (PL2)

FX: でえりゃあ
Dēryā
(effect of something lunging up—his hand going in the air, etc.)

Tabatake: 悩みごと が ある 時 は 私の 所 へ 来なさいっ!!
Nayami-goto ga aru toki wa watakushi no tokoro e ki-nasai!
worries (subj) have times as for my place to come
"Whenever you have problems, come to me!!" (PL2)

Miyagawa: 去年 と 同じ 事 やってますよ...
Kyonen to onaji koto yatte-masu yo
last year as same thing doing (emph.)
"He's doing the same thing as last year..." (PL3)

Sugimoto: パターン なんだ よ あれ が...
Patān nan da yo are ga
pattern (explan) is (emph.) that (subj.)
"That's a pattern (of his)" → **"He always does that."** (PL2)

- *nayami-goto* = "worries/troubles," from *nayamu* ("be troubled/worried") + *koto* ("thing")
- *ki-nasai* is a command form of *kuru* ("come").
- *patān* is "pattern" in katakana. The term *wan-patān* ("one-pattern," i.e. "predictable") is a put-down.

36

Tabatake: じゃあ 正太、 寮 の 中 案内して やれ よ。
Jā Shōta ryō no naka annai shite yare yo
well Shōta dorm ('s) inside show around do for (emph.)
"Well then, Shōta, show (him) around (inside) the dorm." (PL2)

Miyagawa: あ、はい。
A hai
"Oh, okay."

- *annai shite* is the *-te* form of *annai suru*, "guide/show around." • *yare* is the command form of *yaru*, which shows that the action is done for a social inferior—in this case the newcomer Hirata.

37

Miyagawa: じゃあ 行こう か。
Jā ikō ka
"Well, shall we go?" (PL2)

Sound FX: がちゃ
Gacha (sound of door latch clicking open)

(continued on following page)

38
きみ……
出身どこなの？
は、はいっ、
青森の山奥っス!!
39
この大都会 東京に
憧れて上京してきた
次第っス!!
へえ……
40
あ、あの
宮川センパイ……
41
42
8
い、今なんて
言った？
え？ み、宮川
先輩って……
43
も、
もう一回……
宮川先輩！
44

(continued from previous page)

Hirata: は、 はいっ お願いしますっ!!
Ha, hai! O-negai shimasu!
"Y-yessir! If you would!!" (PL3)

- *ikō* is the volitional ("let's/I shall") form of *iku* ("go").
- *o-negai shimasu* is used here as polite way to say "please."

39

Miyagawa: きみ . . . 出身 どこ なの?
Kimi shusshin doko na no
you birthplace where (?)
"Where're you from?" (PL2)

Hirata: は、 はいっ、青森 の 山奥 っス!!
Ha hai! Aomori no yama-oku ssu
y- yes Aomori ('s) mountain depths is
"Y, yes sir! Deep in the mountains of Aomori!!" (PL3)

- *na no* can be used as an informal ending for both questions and statements.
- Aomori is the northernmost prefecture on the main island of Honshū.

40

Hirata: この 大都会 東京 に 憧れて 上京してきた 次第 っズ!!
Kono dai-tokai Tōkyō ni akogarete jōkyō shite-kita shidai ssu!!
this metropolis Tokyo for yearning came to the capital situation is
"I came up here because I was attracted to the great metropolis of Tokyo!!" (PL3)

Miyagawa: へえ . . .
Hē
"Really . . ."

- *akogarete* is the *-te* form of *akogareru*, "yearn for/be drawn to/admire." The *-te* form acts as a connector like "and" or "so."
- *jōkyō shite* is the *-te* form of *jōkyō suru*, literally "go up to the capital (i.e. Tokyo)."

41

Hirata: あ、あの 宮川 センパイ . . .
A ano Miyagawa senpai
"Say, uh, Mister (Senior) Miyagawa . . ."

- *senpai* is used here as a substitute for *-san*. Since there is no real equivalent of the *senpai-kōhai* "system" this is hard to translate. It's something like calling an upperclassman "Mister."

43

Miyagawa: い、今 なんて 言った?
I ima nan te itta
n- now what said
"W-what did you say just now?" (PL2)

Hirata: え? み、宮川 先輩 って . . .
E Mi Miyagawa senpai tte
"Huh? (I) s-said Mister (Senior) Miyagawa . . ." (PL2)

- *nan te itta* is a colloquial informal (PL2) version of *nan to iimashita ka* ("what did you say?").
- *tte* (in Hirata's sentence) shows that what precedes it is a "quote."

44

Miyagawa: も、もう 一回 . . .
Mo mō ikkai
mo more one time
"O-one more time . . ." (PL2)

Hirata: 宮川 先輩!!
Miyagawa senpai
"Mister (Senior) Miyagawa!"

- *-kai* is a "counter" suffix for "times." *Ichi* + *kai* becomes *ikkai* ("one time").

45

Miyagawa: 宮川　　センパイ!!
'Miyagawa senpai'
"'Mister (Senior) Miyagawa!!'"
なんて　ステキな　響き!!
Nan te suteki-na hibiki
what a wonderful sound/reverberation
"What a lovely sound!!" (PL2)

Hirata: 何　泣いてる　ん　ス　か...
Nani naiteru n su ka
what crying (colloq.) is (?)
"What are you crying (about) . . .?" (PL3)

- *senpai* is written in katakana to give it emphasis; the dots reinforce this, like an underline.
- *nan te* = "what a . . . /how very . . ."; as above, *te* is really an abbreviation of *to* or *to iu*.
- *suteki(-na)* = "lovely/wonderful"; writing the word in katakana not only emphasizes it but seems to give it a childlike flavor, like "neat" or "keen."
- *n su ka* is a contraction of *no desu ka*.

To be continued
in the next issue of
MANGAJIN

(continued from page 9)

cial stressed simply *san-kyū-pa*! (三九八, three-nine-eight).

The three and nine make sense, but how do you get *pa* out of *hachi* (eight)? This is stretching it a little, but since the first syllable of *hachi*, *ha* (は) changes to *pa* with the addition of a little round mark, (ぱ), there is a connection. We've heard the theory that this is a corruption of the Mandarin Chinese word *ba*, for eight (Mah-Johng style Chinese numbers are frequently used in these numerical devices). The pun arises from the fact that *pa*! can be the effect of a flash, or a light coming on, or a sudden motion. Or, it can imply *kuru-kuru pa!* a popular slang term for "crazy." If the intention was to imply that the company had gone slightly cuckoo, practically "giving away" this camera at the outrageously low price of only ¥39,800, it certainly worked.

Keep those puns coming

Meanwhile, back at Mangajin, we're still trying to unload all those T-shirts we printed last year. Send us your examples of punning product names or slogans (with some kind of documentation), and if we publish your example, we'll send you a Mangajin T-shirt to wear on your next shopping trip.

Compiled and written by: Mark Schreiber, Virginia Murray, Kazuko, and the usual bunch of hacks.

あいこ	*aiko*	a tie/a draw
愛妻	*aisai*	loving wife
赤字	*akaji*	in debt/"red ink"
あきる	*akiru*	become tired of
憧れる	*akogareru*	yearn for/admire
案内する	*annai suru*	guide/show around
弁当	*bentō*	box lunch
微生物学	*biseibutsugaku*	microorganism
僕ら	*bokura*	we/us (masc.)
大工	*daiku*	carpenter
大都会	*daitokai*	metropolis
団体行動	*dantai kōdō*	group behavior
できる	*dekiru*	can/able to do
独身	*dokushin*	bachelorhood
どれ	*dore*	which (one)
江戸っ子	*Edokko*	Tokyoite
宴会	*enkai*	party/banquet
害	*gai*	harm/injury/damage
学者	*gakusha*	scholar
眼をたれる	*gan (o) tareru*	stare menacingly
班	*han*	squad
話し	*hanashi*	conversation/talk
話す	*hanasu*	talk/speak (verb)
はずむ	*hazumu*	bounce/rebound/be lively
外れる	*hazureru*	be separated/stray away
響き	*hibiki*	sound/reverberation/noise
本当	*hontō*	really
いい	*ii*	good/fine/all right
異常	*ijō*	abnormality
凍て付く	*itetsuku*	freeze
いつも	*itsumo*	always
若輩者	*jakuhaisha*	fledgling/junior member
じゃんけん	*janken*	rock-paper-scissors game
じゃらす	*jarasu*	toy with/have fun with
人類	*jinrui*	humanity/human race
上京する	*jōkyō suru*	go "up" to Tokyo
(お)会計	*(o-) kaikei*	bill/payment→cashier
各-	*kaku-*	each/every (prefix)
構う	*kamau*	take care of/entertain
必ず	*kanarazu*	certainly/without fail
寒風	*kanpū*	cold wind
寒夜	*kan'ya*	cold night
借りる	*kariru*	borrow/rent
かしこい	*kashikoi*	clever/smart
聞かす	*kikasu*	explain/cause to hear
季節	*kisetsu*	season
後輩/先輩	*kōhai/senpai*	junior/senior
工場	*kōjō*	plant/factory
客	*kyaku*	guest
去年	*kyonen*	last year
まいる	*mairu*	be overcome/be defeated
全く	*mattaku*	entirely/completely
道のり	*michinori*	distance/way
見せる	*miseru*	show/display
もちろん	*mochiron*	"of course"
物語	*monogatari*	story/tale
流す	*nagasu*	let flow/pour
泣く	*naku*	cry
南極	*nankyoku*	South Pole/Antarctic
悩む	*nayamu*	be troubled/be worried
荷物	*nimotsu*	bags/luggage
入社する	*nyūsha suru*	enter a company
おいで	*oide*	presence/"come here"
おじさん	*ojisan*	uncle
起きる	*okiru*	wake up/get up
おかまい	*o-kamai*	entertainment/hospitality
寮	*ryō*	dormitory
-歳	*~sai*	~years old
鮭/酒	*sake/sake*	salmon/rice wine
整列する	*seiretsu suru*	form a line
専科	*senka*	specialized course
社員	*shain*	company employee(s)
しんどい	*shindoi*	tiring/difficult (semi-slang)
新入	*shinnyū*	newly arrived/joined
食肉	*shokuniku*	meat (for consumption)
醜態	*shūtai*	offensive appearance
そろそろ	*soro-soro*	gradually
すごい	*sugoi*	extreme/amazing
立場	*tachiba*	position/situation
たつ	*tatsu*	elapse/pass by
点呼	*tenko*	roll call
店内	*tennai*	store interior
寺	*tera*	temple
時々	*tokidoki*	sometimes
所	*tokoro*	place
となり	*tonari*	(the one) next to
とる	*toru*	take
突っ立つ	*tsuttatsu*	stand straight up
続く	*tsuzuku*	continue
うまい	*umai*	good/skillful
うるさい	*urusai*	noisy/bothersome
割り込む	*warikomu*	cut in/break in (a line)
わざわざ	*waza-waza*	deliberately/specially
やめる	*yameru*	quit/stop
奴	*yatsu*	guy
呼ぶ	*yobu*	call
許す	*yurusu*	forgive/excuse
座禅	*zazen*	(seated) Zen meditation
全部	*zenbu*	all/everything
族	*zoku*	tribe/race/group

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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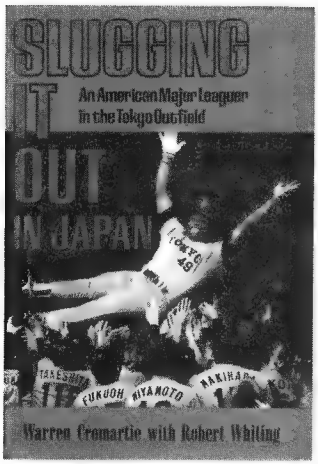
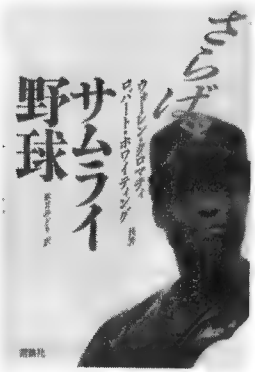


Slugging It Out In Japan,
by Warren Cromartie
with Robert Whiting,
Kōdansha International,
1991, New York.
288 pages, $19.95 (hardcover)



Saraba Samurai Yakyū,
by Warren Cromartie with
Robert Whiting, translated by
Midori Matsui,
Kōdansha, 1991, Tokyo.
399 pages, ¥1900 (hardcover)

When Warren Cromartie retired from Japanese baseball at the end of the 1990 season, he was either loved or hated by almost every baseball fan in Japan, which means virtually every waking person in Japan. Since the beginning of pro ball in Japan during the 1930s, dozens of *gaijin* have played there, despite a limit of two per team. But few have matched Cromartie's impact on the fans.

For seven years—a long career for a *gaijin* player—Cromartie was a standout player with the flagship team of Japanese baseball: Tokyo's Yomiuri Giants, a team with more fans than Japan's eleven other pro teams put together. Cromartie thrived on the public attention that came with being a Giants star; he had a showboat style of play, and often led the Giants rooting section in cheers of *banzai* from the outfield.

Just before the beginning of the 1991 season, while Cromartie's flamboyant image was still fresh in the minds of the Japanese public, he and co-author Robert Whiting wrote a book recounting his playing days in Japan. English and Japanese versions of the book were released simultaneously and there were some interesting differences in the marketing of the two editions as well as in their contents.

First, there's the cover. The glossy English cover displays the title *Slugging It Out in Japan,* with a photo of a beaming Cromartie being hoisted in celebration by his Japanese teammates. The photo is perfectly composed. The only visible face is Cromartie's; his teammates are a throng of black-capped heads and upraised hands. The only writing on the photo is the word "Tokyo" across Cromartie's chest, and the *rōmaji* Japanese names on the backs of his teammates. It's an image of a foreigner who's risen to prominence above the faceless Japanese masses.

The Japanese cover is somber by comparison; its rough-

textured paper carries the title さらばサムライ野球 (*Saraba Samurai Yakyū*, "Farewell Samurai Baseball"), with a single head-shot of a cheerless Cromartie. The *obigami* (the "paper belt" used for background information on books in Japan) describes Cromartie as the major leaguer who learned *nintai* ("perseverance"), *wa* ("harmony"), and *konjō* ("guts/will-power/fighting spirit"). These covers reflect very different perspectives of Cromartie's career. For the US market, the image is that of an American who slugged it out against the Japanese, and won—an appealing idea in today's America. For the Japanese market, the image is of a successful apprentice who worked hard and is sad to leave the noble game of "samurai baseball."

The promotional copy is also different. The Japanese *obigami* prominently displays the names 巨人 (*kyojin*, "giant(s)") and ジァイアンツ (*jaiantsu*, "Giants"; the team is known by both names), while the English version mentions the team only on the inside cover flap in small print. The phenomenal popularity of the Giants in Japan is guaranteed to sell books there, but has little impact in the US.

The Japanese cover flap promises to reveal Cromartie's *kakusareta okori* ("hidden anger") which *watashitachi* ("we," meaning the Japanese public) never noticed. In other words, the story is a look at the real man behind the celebrity image. In America, of course, Cromartie doesn't have much of a celebrity image to look behind. People who follow baseball know him as a quite respectable Montreal Expos player who left the big leagues in 1983; real fans may also know that he played as a designated hitter for Kansas City in 1991. Compared to the Japanese, the American public is not very interested in what makes Warren Cromartie tick, so the English version promotes the story in more general, human terms. The English cover flap outlines Cromartie's childhood, interracial marriage, and difficulties adjusting to Japanese society; it describes the story as a "human portrait of a man struggling for identity and acceptance."

The difference in Cromartie's popularity in the two markets also influenced sales of the book. The Japanese version sold 20,000 copies in the first week and was a best-seller for six months. Total sales have approached 200,000 copies. In contrast, sales of the English version are in the neighborhood of 25,000 copies, with about twenty percent of those sales in Japan. Despite positive reviews for the English version, American readers were much more interested in the autobiographies of baseball legends Hank Aaron and Mickey Mantle, which were released at the same time.

Much of the credit for the funny and insightful storytelling found in the book goes to co-author Robert Whiting. Although the story is told from Cromartie's perspective, Whiting actually wrote the book, based on hundreds of hours of interviews. Whiting is best known in America as the author of the 1989 book *You Gotta Have Wa* (Vintage Press), a highly acclaimed analysis of Japanese baseball and culture. His similar 1977 book *The Chrysanthemum and the Bat* (out of print) is not as well known, but has also been highly praised. Whiting's books reveal the cultural differences of Japan and America through baseball, their common national pastime. In Japan, Whiting is also well known for his books, but he is even more famous for his many years as a sportswriter and television commentator.

Cromartie's story is told chronologically, starting from his first season in Japan (although Chapter 2 makes a flashback to his childhood in Miami and playing days in Montreal). Because of this approach, *Slugging It Out In Japan* does not have the same density of facts and insights as Whiting's earlier books. It does, however, have a theme which runs through the many anecdotes—the evolution of Cromartie's relationship with Japan. After first arriving in Japan, Cromartie gripes about everything, from the soul-less cities to the gutless players; but by the end of the story he admits, to his own surprise, his respect and admiration for Japan, and he acknowledges its effect on him.

Whiting worked with the editors of the two versions to tailor the content to their audiences. Certain themes and details are included for one audience, but not for the other. For example, the Japanese edition seems to include more inside details about a player who is famous only in Japan, and cut some background material on Japanese baseball, which is of interest only to American readers. There are other differences in content resulting from a hurried schedule for simultaneous release, requiring the Japanese translation to be based on a draft of the English, rather than the final manuscript.

The English version uses a lot of slang which is difficult to translate directly. It has a constant sprinkling of locker-room style gratuitous profanity, which the translation tends to tone down, or simply express in other ways. Here's an example of Cromartie waxing philosophical about life in Japan:

> You had to realize that life wasn't a bowl of fucking cherries. (p. 220)

Translator Midori Matsui, in an admirable effort, expresses this sentiment as:

> 人生なんて、バラ色のあれこれがそっくり用意されている
> *Jinsei nante, bara-iro no are-kore ga sokkuri yōi sarete iru*
> わけではない。
> *wake de wa nai.*
> (In life, it's not like rose-colored 'this and that' are arranged just-so for you.)

In this example, Cromartie is talking about his showboating for the Japanese fans:

> I couldn't have gotten away with behavior like that in the States. They'd say I was hotdogging, and I'd have been dead meat. (p. 37)

The translation conveys the general meaning, without mentioning any food products.

> アメリカでは絶対にやらない。 目立ちたがりの嫌な奴
> *Amerika de wa zettai ni yaranai. Medachi-tagari no iya-na yatsu*
> と思われるのがオチだからだ。
> *to omowareru no ga ochi dakara da.*
> (I would never do that in America, because I'd end up being considered an attention-seeking jerk.)

Note that the translation doesn't get the full meaning of the

(continued on next page)

(continued from previous page)

term "dead meat." In America, a show-off player would be inviting retribution from his opponents, usually in the form of a bean ball; that's what "dead meat" means here. In Japan, such retribution is very rare. There's one Japanese player who, after hitting a big home run, occasionally does a back-flip as he crosses home plate; his opponents may think he's a jerk, but they never retaliate.

Even though the translation suppresses profanity in places, it is written in a rough style of spoken Japanese. The story is told in the first person using *ore* (a rough/informal masculine word for "I/me"), and often uses the derogatory, insulting verb ending *-yagaru*. For a Japanese reader, this style can be plenty rough enough. The Japanese translation also demonstrates several interesting prefixes which can be substituted for *baka* in the well known insult *baka-yaro*. There are lots of colorful Japanese idioms, as in this passage where Cromartie has just finished discussing the lessons that Americans can learn from the hard-working Japanese:

> I just wished the Americans would be more like the Japanese at times. (p. 221)

This is translated using an old Japanese expression about learning from the virtue of others—much more colorful language than the original English.

> アメリカ人 も たま に 日本人 の 爪 の垢 でも
> *Amerika-jin mo tama ni nihon-jin no tsume no aka demo*
> 煎じて飲む と いい。(p. 316)
> *senjite nomu to ii.*
> (Occasionally, Americans should brew tea from the dirt under Japanese fingernails and drink it.)

Since "の爪の垢を煎じて飲む means "to take a lesson from~," it gets Cromartie's message across most effectively, but he might be surprised to hear the words coming from his mouth in translation.

Fans of Warren Cromartie will love this book; others may find his cocky attitude a little grating, but can still enjoy the story. Fans of Robert Whiting will also be interested. The book continues many of the themes from his earlier books, but gives them a different perspective using a new collection of anecdotes. *Slugging It Out In Japan* completes a definitive Whiting trilogy on the manifestation of Japanese culture in baseball. Finally, for students of Japanese with well-developed reading skills, these books are a very good way to learn a rough spoken style, keeping in mind that the translation is often quite loose. Students of Japanese slang will certainly find *Saraba Samurai Yakyū* a useful guide.

Kirk Martini is a baseball fan and free-lance writer living in Tokyo.

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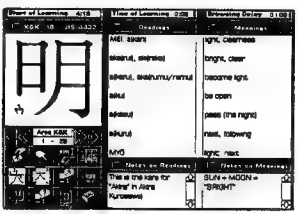

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Another All-Software Japanese Solution for IBMs

by Daryl Shadrick

In a previous column I wrote about DOS/V from IBM Japan, a version of MS-DOS that supports Japanese text display and input on IBM AT and PS/2 and most true compatibles. While noting its desirability as a software-only solution, I observed that it is not officially supported outside Japan and, more importantly, that its memory addressing scheme poses potential compatibility problems with mainstream PC application software.

However, a recent press release from Tokyo indicates that a consortium known as the AX Conference of Japan will release a version of MS-DOS it refers to as AX-VGA/S by January 1992. According to the press release, this version will support Japanese text display and input on PCs and compatibles with at least an 80386SX processor chip, 2MB of RAM, and a VGA monitor without any special hardware add-ons.

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Some readers may have already heard of AX computers, which represented an attempt begun in 1987 by a Japanese microcomputer industry alliance to shake NEC's market dominance in the small computer field by creating an alternative standard based on the standard AT bus. The alliance failed to topple NEC but proved to be a modest success. The AX Conference now claims a 15% share of the small computer market in Japan, spread evenly among several manufacturers.

The original AX standard required special hardware, namely, a special EGA graphic controller with a kanji ROM installed. Furthermore, as a made-for-Japan standard, the consortium made no active provision for sales or support outside Japan. One company, Proside KK of Tokyo, did sell a replacement AX EGA video board and Japanese keyboard that it said would transform any PC compatible into an AX computer. However, support outside Japan was nonexistent at first, and very limited thereafter.

I have always argued that small-scale end users should avoid hardware that is unsupported in their home market. The effective unavailability of support in North America was pivotal in my own personal decision in favor of KanjiTalk on the Macintosh as a Japanese language computing solution. On the other hand, if this all-software AX version performs as claimed, it may represent not only a viable choice for PC owners, but a preferred choice for some.

I spoke with Dick Stratton of PSP, Inc., in Mercer Island, Washington, whose company is serving as the AX Support Center for the United States, about the new release. According to Mr. Stratton, AX-VGA/S has one key advantage over DOS/V: it intercepts the low-level video hardware calls most mainstream PC applications make to the video controller and actively redirects the calls to AX video buffer addresses. If this scheme really works, AX-VGA/S should have a higher degree of software compatibility with applications written for English MS-DOS.

The AX Support Center currently offers a $299 package that includes the AX-VGA software driver, a copy of MS-DOS 5.0J, the Japanese front-end processor VJE-B, and a 500-page manual. Mr. Stratton indicated that this package is primarily oriented toward software developers interested in localizing their software for the Japanese market. However, he is aware that there is a community of end-users whom this package might serve well. No firm plans about end-user support have been made, but if you would like to offer your opinion, I encourage you to write or fax Mr. Stratton care of the AX Support Center USA, 2737 77th Avenue SE, Suite 210, Mercer Island, WA 98040 (Tel: 206-232-3989; fax: 206-236-8102).

Daryl Shadrick operates a consultancy, Japan Now, Inc. (Tel: 812-336-5688; fax: 812-336-8917)

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Would like to correspond with fans of Hikaru Genji, Smap and Ninja in English, Chinese or Japanese. write to: Grace, 53 Paterson Road, Singapore, 0923

Pen Pals (cont'd)

I'm an anime & manga fan and want pen pals with my hobby and to exchange goods: old anime magazines and other old items; I can send goods from Italy. Anna Mirandola, C. so Matteotti 19, 13100 Vercelli, Italy

American psychologist and composer, highly creative, sensitive, lively seeking correspondence with creative, cultured, Japanese speaking woman under 35. Bradley Bernstein, P.O. Box 208, Washington Depot, CT 06793

Japanese girl, 13, wants female friend of about the same age. Please write with simple English to: Machiko Mori, 204 Oji Royal-coop, 1-26-2 Toshima, Kita-ku, Tokyo 114, Japan

American female, 38, in love with Japan, would enjoy correspondence to make sincere friends with any Japanese persons. Please write to: Vida Galenas, 7305 Washtenaw Ave., Chicago, IL 60629

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American male (28) wishes to correspond with Japanese female and learn Japanese language & culture. Write in English to Charles Thomas, 1502 Western Ave., #15, Green Bay, WI 54303

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21 yr. old male seeks pen pal in Japan. Interests include anime, art, music, culture & language Jon McBain, #25 1424 22nd Ave. SW, Calgary, Alberta, Canada T2T 0R5

39, teacher of English, interested in Japanese culture, would like to correspond with Japanese people of the same age, either in Japanese or English. Rosalba Demarte, 19 Benjafield Way, Hamersley, 6022, Western Australia

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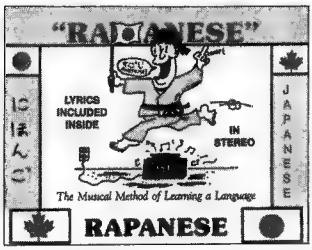

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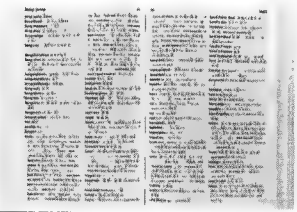

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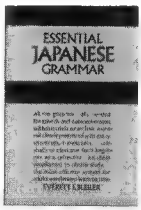

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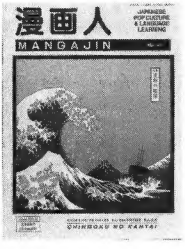

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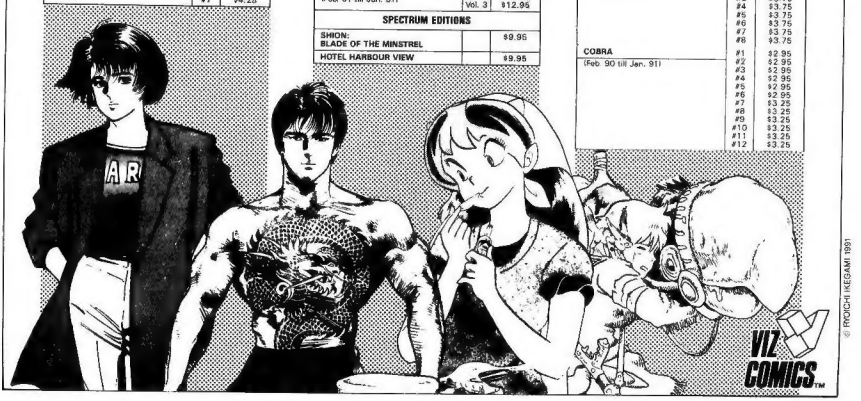

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